★ PREMIER COLLECTOR'S ISSUE ★

MARVEL, DC, DARK HORSE, IMAGE, AND MORE!

VOL. 1
NO. 1
JAN. 93

COMIC BOOK COLLECTOR

1ST ISSUE OF McQUADE HERO

• 1938 to Present
THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE

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- Superman Dies! Issue #75
- X-Men Phenomenon
- Topps Enters Comics Market

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48 PAGE BOOKSHELF COMIC
•
WRITTEN BY D.G. CHICHESTER
•
DRAWN BY BILL SIENKIEWICZ
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MARVEL COMICS

Letter From The Editor

WELCOME TO THE PREMIER ISSUE OF THE COMIC BOOK COLLECTOR OR, AS WE CALL IT, CBC!

Comic Book Collector is a monthly magazine and price guide devoted to both the novice and the expert in this ever-growing comic field. This hobby has become a very fascinating as well as exciting experience.

Where else could we go faster than a speeding bullet with Superman or watch our friendly neighborhood Spider-Man spin a web around his arch-enemy Venom. Nowhere, but in the colorful pages of comic books. This is where we step in.

By reading CBC every month you'll always find something new and exciting to learn about Comic Books. CBC will be there to keep you informed of upcoming super hero battles, special anniversary issues, and the newest and the hottest issues to date.

You'll find information on the best investments, great editorials, upcoming events, a reader fun page, and a diverse advertising section.

We'll also have the most up-to-date price guide on all major comic titles from 1938 to the present. AND best of all, we'll feature our own monthly comic strip with an original, new super hero. As you can see, we're much more than a price guide!

Look over this first issue and send me your thoughts, comments and suggestions as to what you liked or disliked about CBC.

Let us know how we can become the best comic book price guide/magazine in the universe for all our readers!

Send your letters to Comic Book Collector, Editors Dept. 155 E. Ames Ct., Plainview, NY 11803.

Douglas Kale
Editor

Comic Card Corner

TOPPS RELEASES two new card sets this month, and promises many new projects for 1993.

The **Dracula Movie Trading Cards** appear in time for the release of Francis Ford Coppola's retelling of one of the earliest vampire stories, Dracula.

The 100 card series includes a special mini-set of cards featuring artwork by Mike Mignola, John Nyberg and Mark Chiarello from the comic book adaptation also being produced by Topps.

The cards are in premium quality format and feature crimson foil stamping and a glossy laminated finish.

1st Issue Cover

2nd Issue Cover

Trading cards based on **Jim Lee's Wild C.A.T.S.** also appear this month, featuring art by Jim Lee from the first issues of Wild C.A.T.S., as well as new art created just for the cards. The series also features prism cards and other special cards by artists such as Brian Bolland, Joe Quesada, Scott Williams, Adam Hughes, Dale Keown, Jae Lee, Mike Mignola and Sam Kieth.

Topps promises a 200 card set of Image Comics cards for early 1993. These cards will feature many of the Image heroes and art from their various creators. The series is scheduled to include animated creator cards, 3D holograms and new artwork.

Also coming from Topps in early 1993 are two sets of cards based on **Batman: The Animated Series.** The mass market set features cards divided into categories such as heroes, villains, vehicles and weapons, while the direct market cards represent the series episodes with animation cels from the show.

Another card series based on a cartoon will appear next year when the **Ren and Stimpy** trading card series hits stores. These cards should capture all the fun and energy of the show itself.

The **Star Wars Commemorative** trading cards are also due out early next year. These feature many never before produced images, as well as special subsets featuring the work of popular artists, such as Joe Jusko, who is producing special painted character portraits.

These cards will also reproduce Star Wars memorabilia and collectible items as well as rare promotional posters and art.

Also slated for release in 1993 is **Mars Attacks.** These cards, painted by Norm Saunders, first appeared in 1962, and are highly valued among collectors today, and now Topps is taking them into the comics. Each issue of the series will include newly created **Mars Attacks** cards, and will be followed by a deluxe quality reissue of the 1962 cards produced from the original print negatives. ■

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What's Hot In Comic Books

FAN FAVORITES

(1) Amazing Spiderman #101

Being at the top is usually a lonely place, but not for a living vampire. This issue features the first appearance of Morbius, and seems to be one of the more difficult books to find. This comic should flirt with investments like Spotlight #5. So what are you waiting for? Start your vampire hunt now!

(2) Solar #10

Black is certainly beautiful in the case of this hot valiant issue. This comic not only ties things up a bit in the Valiant universe, but it's rarity rivals Harbinger #4. Note* Trying to find this issue in near mint is not an easy task.

(3) Harbinger #1

Since the coupon deal for your Harbinger #0 is over you would think so would the demand for this Valiant issue, guess again. Harbinger #1 will be hanging out in the top ten for months to come.

(4) Amazing #300

Here we go again. McFarlane mania has erupted once again since Spawn #1 was released. Note* This 1st full story of your favorite villain is not so easy to find anymore.

(5) Spawn#1

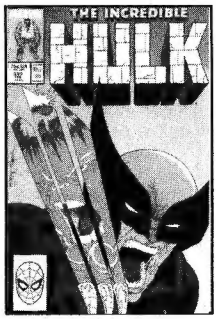
What can you say about the cover art on this issue ... Whew! But in today's age of embossed foiled covers and hologram covers, the meat of the book usually lacks either writing or art. Not in the case of this hot title. Spawn #1 has gotten the reading back into comic collecting. Todd, touche!

(6) Unity #1

The team of Barry Windsor-Smith and Jim (we miss you) Shooter get the vote for comic book tag team champions in this prelude to the entire unity crossover series. This book seems to be on everyone's want list. Valiant seems to be hot on the heels of that #2 spot (D.C. look out).

(7) Spectacular Spiderman #189

All you heard when this comic was released was the muttering of the comic retailers "I didn't know it was going to look that good," hence, under ordering. Of all the hologram spidey covers this one's the most sought after, quickly becoming a true collectable.



(8) Magnus Robot Fighter #0 (send away)

What can we say, another Valiant issue. We swear we're not getting a kick back! This send away issue is what started the coupon collecting craze and has boosted sales ten fold in most retail stores. This Jim Shooter story is fantastic, a true collectable since its rarity rivals that of the Spiderman #1 platinum issue.

(9) New Mutants #87

The flame on this issue has been rekindled with the new Cable mini series. The 1st appearance of Cable still has a loyal following and it will not be long before this hot comic joins the likes of *The Incredible Hulk* #181 and *Amazing Spiderman* #129.

(10) Incredible Hulk #340

This classic Hulk and Wolverine match up is becoming a much sought after book. You ask what has it got going for it. Well besides another Todd McFarlane blockbuster, two fan favorite characters, a classic cover and a terrific story, absolutely nothing! This comic is a must for a true collector. ■

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How To Make $ in Comics

BY STEVE FRITZ

"EVERYBODY'S MAKING money right now," says DC Editor KC Carlson. "The big question is whether people are going to stick around."

Which pretty much summarizes what people should think about when they are investing in comics. No one is going to deny that the comic market is hot. Stephen Fishler of Metropolis Comics, one of the largest mail order houses that specializes in golden and silver age comic books, reports that a near mint edition of Detective #27 (the issue that introduced Batman, for all you unwashed) that he sold for $80,000 in 1989 now commands a price tag of $150,000.

He also noted that the Gold Key Magnus, Robot Fighters that once went for $5.00 are now going for $125 to $150. Then there's the more modern books such as the recent Valiant books, which are also steadily increasing in value. A thousand other examples can probably be pulled out of a hat, but before we go any further, it's probably a good idea to think about what this market is before thinking about the investment possibilities of it.

First and foremost, it should be realized that comic books are not a pure collectible. No matter what people call comic books, they are magazines first and foremost. This means that the manufacturer of those books, the publisher, has one key objective: To sell as many as possible. The reason for this is two-fold. First of all, the more the comics sell, the more direct revenue the company makes from circulation.

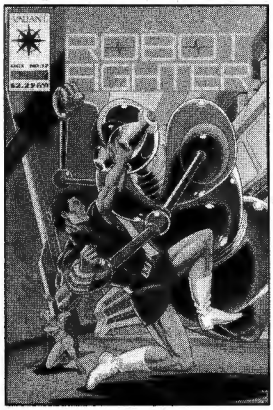
Then there's the advertising end of things. After all, how many magazines outside of National Geographic can even consider living without advertising revenue? The answer is practically none. The more copies of a comic the publisher can sell, the more he can ask in advertising revenue. Of course, as far as comic book speculators are concerned, this runs contrary to every major point of investor philosophy, which thrives on limited run items that they can corner the market on.

"As an individual, I lived through comics becoming a national hobby," says Paul Levitz, who published the first comic fanzine, **Comic Reader**, in the 70s and has since gone on to become the publisher at DC.

"My fanzine came out at the same time that Overstreet published its first comic price guide, which was one of the first crystallizing aspects of the hobby."

What the Overstreet guide did was show that people were willing to put up big money for those golden age Superman and Batman titles, as well as the silver age Marvel titles. This brought in a new breed of comic reader, the investor. Then things started to really light up in the late 70s and early 80s.

"The real explosion came in the early 80s," says Levitz, "when comics grew at a 50 to 60 compound annual rate on the collectible side of the business. Since the mid-80s, I'd say that growth has slowed down to about 20–30%."



Magnus Robot Fighter #17

That's a very impressive growth rate in these recessionary times. In fact, one of the strong points of comic books during modern times is that their sales don't appear to be hurting at all while other collectibles are.

"Comics are a very different business," says Levitz. "This is mainly because of the difference in price and its relation to fixed cost. I don't know the card business too well, but I do know you're dealing with a relatively simple number of units that are made once a year. The comic book business is much more direct in satisfying its customers. You know the publishing schedule of your favorite comic, go to the store and there it is.

Because of this, collecting back issues of comics is important. As for the mark-up of the two items, a card manufacturer puts 15 cards in a pack and sells them for 50 cents to $1. That means you're talking about 6 cents a card. You've got to sell a lot of cards to cover your fixed costs, no matter how cheap it is to produce. Comic products run anywhere from $1.00 to $39.95. We can operate on much smaller numbers."

The end result is that a successful comic line can survive on a total circulation of under 100,000 books. Cards are only starting to think that way. The final touch is that comics can also survive on much smaller runs of 30,000 or less, as was the case of the current hot title for investors, Valiant's Harbinger title.

"We print what is ordered and what we think should be ordered within a reasonable range," says Valiant publisher Steve Massarsky. So, if we get orders for 100,000 books, we might print 120,000, but we wouldn't print 250,000. We let the market dictate.

Then if the market happens to be wrong, and it's usually because the demand was underestimated, that makes the price go up."

"I think it took us a while to understand the system," says Massarsky, who's company is slightly over a year old and now, along with Marvel, DC, Image and Dark Horse, is considered one of the five biggest publishers in the field, "We spent a year promoting **Magnus** #1 (their first book, which came out in March, 1991), so it did very well. **Solar** #1 (their second title) didn't do nearly as well as **Magnus** #1 initially, but it eventually did sell as many copies." When we put out Harbinger, there was almost no interest in it at all. We had about 30,000 orders, so we print out what we had orders for. That's what made it one of the hottest books in the country. By the time we got to X-O Manowar, we had learned the system, so we sold more. Now H.A.R.D. Corps #1 will be the biggest book we've had to date. We expect to sell 300,000 copies."

There's still some other innovations that Valiant has mastered that makes them one of the best books to invest in. First of all, there is the #0 line of books that cover the origins of many of their characters. They are a steady item. The scorcher in the Valiant lines are the gold books, which have gold ink cover variations. These books usually go up in value to the $125 level almost overnight.

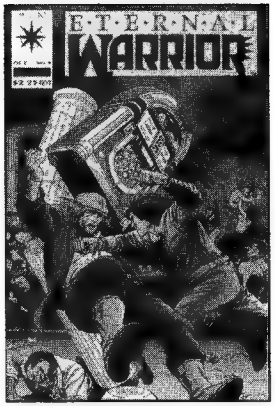
"When we do a premium book like the gold variations and all the other offers, we do them as give-aways," says Massarsky. "We never charge for a premium. You don't have to buy five books to get another.

We give them to people who do good things for Valiant, whether it is getting ten new people to start buying our books or carving our logo on their front lawn so that all the airplanes would see it. We send them a gold."

And as far as those collectors are concerned, those gold Valiants are golden.

"It's Valiant, Valiant, Valiant," says Jimmy Wu, owner of the Chameleon Comics and Card stores of New York. The only books I've seen this year that have retained or increased in value are the Valiant titles, but if you tried to get them now, you'd be a bit late. Now people have caught on, so Valiant is printing a lot more. Image makes good books too.

My only problem with them is, that they want to be too big too fast.



Eternal Warrior #3

I'm sure someone has a lot of them in a warehouse somewhere. A good example from the recent past is when Todd McFarlane did Spiderman. The price has gone up a little bit, but everybody has it. I'd be real surprised if there's a comic book store out there that doesn't have a Spiderman #1.

You can still get it for cover price in spite of what the price guides might say. The Valiant Comics are limited runs and they are overall good books. Their art and stories appeal to a broad-ranged audience. They're building a lot of supporters."

After all it's still the art and story, if anything, that's the real thing a comic investor should look for.

Spider-Man #1

"My advice is people should buy comics that they are going to read and enjoy," says Carlson. "Don't worry about getting a quick buck in the business because it's too numbers driven. What guides it is market share, sales points and circulation. All publishers are really concerned with what comic readers want and they try to meet the demand. So if it comes to a hot artist, the artwork will be great, but you also need a good story. If there is no story, the collectors will get bored and interest will drop. When that happens, the collectibility of the older books will go down."

"Unfortunately, the sales figures are not really representative of what is actually being bought and read by readers. McFarlane's Spawn may have sold 1.7 million copies, but that doesn't mean there's that many readers.

I still believe that the bulk of comics are bought by people who buy their two or three titles a month. They just buy their favorite comics.

People are speculating on Image too much right now, and Valiant to a lesser extent. In the long run, I think Valiant will pay off because people aren't stashing a million copies like they did with Image.

"The speculators have to be careful," concludes Carlson. "They shouldn't try to buy all the copies and leave nothing for the readers.

If the readers don't get a chance to get to the book, there will be no interest in the long run. Eventually, I see a lot of the less intelligent speculators getting burned and leaving the market. They'll just jump into something else."

"This year is also going to be difficult because there's so many titles out," says Wu. "Last year you could guess and pretty much be right. I think golden and silver age comics are the real collectors items. Sooner or later, the collectors are going to say "hey, everybody has this," and realize there are very few golden or silver age comics."

"What golden and silver age comics are good for is steady activity," says Fishler. "They're never hot one year and dead the next. They're consistently good. There's no such thing as a price drop or a product glut. What I'm seeing is consistent growth due to new collectors coming into the market with genuine interest in the golden and silver age comics."

"There's two sides to collecting

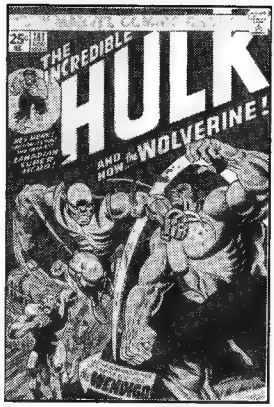
golden and silver age books," Fishler says. "One is like Superman and Batman where collectors want all the back issues of them. Batman is particularly popular that way. Then you have the first appearances of new characters, which affects the silver age more.

A good example is the Showcase comics or Wolverine's first appearance in the Hulk. People are looking for that. Copies of these books are probably the hottest in the market. People perceive them as undervalued, so they have a strong interest."

If you are truly interested in buying golden and silver age comics, Fishler has some words on how to invest.

"It depends on how much money you have. If you're real about collecting, the way to start is in high grade first appearances of key characters. If you manage to put together a good collection of these comics, say a large number of the Showcase comics, then you are in the driver's seat.

You can hold them for a small period of time and then command your price. If you are on a budget and can't throw $5,000 for a Showcase #4, then go for good quality lesser books.



The Incredible Hulk #181

There are plenty of golden and silver books out there that can go for $50 to $100 that will only go up in value.

Often issues later in a title run sell for much less than the key issues, but promise a good return on a long term investment. A few recommendations would be Hawkman #4, Flash #139, Fantastic Four #27 and Daredevil #8."

Still, the best thing is to remember that a little luck does come into play. "You never expect things like the investment value of our books to happen," says Massarsky.

"When we brought Magnus and Solar back, we didn't look for them to boost the sales of the older Gold Key books.

Bringing them back was like throwing a rock in the pond. There's going to be some ripples. If people paid attention, and they did, then obviously people are going to find the Gold Key books. But we're not in the business of speculating on the Gold Keys. That's not our job. Our job is to sell the new books."

"I'm a collector myself," says Massarsky, "and I know it's always fun to be right.

"So it makes me feel good that people who had faith in us from the beginning are feeling justified. It also helps promote the books." And the way things are going, in the long run it looks like if people take a little sagely advice, they will be more than justified in investing in comics. ■

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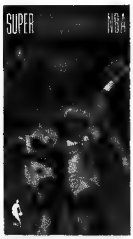

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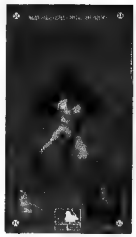

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Topps Comics

Topps Enters the Comic Book Market

Topps Comics

BY STEVE DARNALL

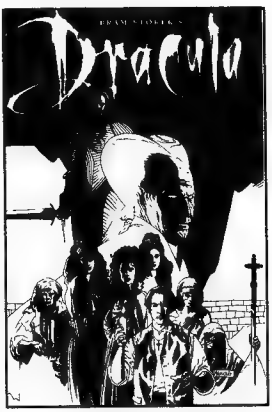
IN RECENT YEARS, several comic book companies have developed into the trading card business, with results ranging from the expected (DC and Marvel's character cards) to the explosive (Eclipse's recent *True Crime* series). Given that, it was only a matter of time before Topps, the nation's biggest card company, entered the world of comic book publishing. Oddly enough, for the forty-year old company that has been so successful with regard to collectable forms of entertainment, comic books are a completely new experience.

"It's exciting, but it's also a great challenge," according to Jim Salicrup, the Editor-in-chief of the new Topps Comics. "You're starting with nothing and you have to create *something*. Fortunately for us, we've been able to focus a bit, figure out the types of things we're going to do and what we're *not* going to do."

Salicrup is no stranger to comics: he comes to Topps after twenty years with Marvel, most notably as an editor of some very popular titles, including Chris Claremont and John Byrne's collaboration on *Uncanny X-Men*, Byrne's subsequent work on *Fantastic Four*, and more recently, Todd McFarlane's hugely successful *Spider Man*. In fact, the latter book was indirectly responsible for Salicrup making the move to Topps.

"Before *Spider Man*, I was sort of a behind-the-scenes guy, but that was such a high profile thing, and Todd became such a high profile guy, a lot of offers started coming in. I was incredibly flattered. Once you start getting those offers, you start thinking, 'Well, gee, what if I *had* my own comic book company? What kind of books would we do? How would we do things differently?' The only thing that could get me away from Marvel would have to be something that Marvel couldn't offer me, and the opportunity to more or less *start* a comic book company from point zero, whereas Marvel already had half the comic book market ... this seemed like the way to go."

Topps Comics made it's debut in October with a four-issue adaptation of Francis Ford Coppola's new *Dracula* film. "Actually, before I even came aboard, it was under way," Salicrup confesses with a laugh. "My job was done for me; I just had to step in and take all the credit!"



Topps Comics: Dracula 1st Issue Cover

The film, which stars Anthony Hopkins, Winona Ryder and Gary Oldham as Dracula, is being adapted for the comics by writer Roy Thomas and artist Mike Mignola. Thomas, of course, has been working in comics even longer than Salicrup: since he broke in with Marvel in 1965, he's written scripts for nearly every character in the Marvel and DC stables, as well as many characters from classic heroic fiction, including Robert E. Howard's Conan and Michael Moorcock's Elric.

Artist Mike Mignola is a newcomer compared to veteran Thomas, but he's made a name for himself through his recent covers for Marvel's *X-Men Classic*, and DC's well-received period piece, *Batman: Gotham By Gaslight*, which found the Dark Knight living in a 19th century Gotham City, looking for Jack The Ripper. The gothic look and feel Mignola gave to *Gotham By Gaslight* made him seem like an obvious choice for the *Dracula* mini-series.

Salicrup agrees. "We had the greatest luck in the world with Mike, in that we happened to pick a property that's on his dream list to do, which is a faithful adaptation of Bram Stoker's *Dracula*. Once he saw the screenplay (by James V. Hart), he thought it was so excellent that he *had* to do it.

"Mike was a little worried about doing likenesses," Salicrup adds. "It turns out he's great at them. And even beyond the likenesses, they're consistent throughout as characters. Mike's always been one of his hardest critics and he found himself saying 'Boy, I'm really enjoying this!'

That's the type of book we're going to strive to do with our whole line. We want *all* of our creators to feel they're working on books that they're passionately in love with, that *this* is what they got into comics to do."

The first issue of the *Dracula* adaptation shipped to comic stores in October, a month before the film's nationwide opening. All four issues come polybagged and include—as you may have seen—*Dracula* movie trading cards.

While there's still plenty left to confirm about Topps Comics' 1993 projects, Salicrup is definitely promising a comics adaptation of *Jurassic Park*, Steven Spielberg's film version

of the Michael Crichton novel ("It seems like it's going to be a huge project, something like *Jaws* with dinosaurs"), and in the same way that Marvel's *Star Wars* series spun off from the movie for some fun, Salicrup notes that "both the novel and the movie, from what we've been led to believe, have been left open for sequels. We'll probably be doing many spinoffs from *Jurassic Park*.

"We're not ready to announce a

Topps Comics: Dracula
2nd Issue Cover

team because we want to be sure everything is firmed up," Salicrup admits, "but the people we've been talking to are all into dinosaurs, in the same way Mike was into Dracula. They almost don't *need* reference."

For long-time Topps fans, however, the most exciting news for 1993 may be the new comic book series based on the famous 1962 *Mars Attacks* cards.

The cards, which depicted a Martian invasion of Earth in grisly detail, have maintained a cult following for the last thirty years, with complete sets selling in the range of $1000.

"What we're trying to do with *Mars Attacks* are two things at the same time," Salicrup says, "First, a version that's very faithful to the original card series, with that same look and feel," which will be written by Len Brown, who co-wrote the original card series (with Woody Gelman) thirty years ago. *Mars Attacks* will be a flip book, Salicrup says, where the second half of the book will "have a more contemporary version where the Martians are back and it's the 1990s, and we'll have a whole different take on it."

Topps Comics: Dracula
A page from 1st Issue

To coincide with the new series, Topps plans to reissue the original *Mars Attacks* cards, using the original negatives and 1992 technology. "The new set will probably look even better than the original," Salicrup says.

While these three releases (and all the merchandise that will accompany them) sound promising enough to make anyone proud, Salicrup does express a little regret that he can't do more right off the bat.

"There were things we were shown, that we would have loved to publish; but at this early stage we feel it's crucial to build up solid titles that are not only critically and creatively successful, but titles that do respectfully well sales-wise."

Still, one can probably expect a wide variety of comics from a company whose product has always been varied. "From *Mars Attacks* to *Wacky Packages*, Topps has created a lot of their own properties that have become legendary," Salicrup notes.

"The thing that I always liked about early Marvel and Stan Lee was a sense of humor about the whole company.

I think any company that does Bazooka Joe, baseball cards and *Garbage Pail Kids*, well, you know you're entering a place where they can't be *too* serious."

"And they're located in Brooklyn!" Salicrup, the native New Yorker, adds gleefully. "That's my kind of company!" ■

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The X-MEN Phenomenon

BY BLAIR KRAMER

THE X-MEN ...? Give me a break. When I was reading comics in the sixties, they just weren't cool. They didn't shoot webs, throw Bat-Arangs or deflect bullets. Heck, they didn't even have secret identities. Besides, the X-Men were mutants and that's how we addressed the bullies in my school. I realize that comic book fans would not use the word "mutant" as an insult these days, but that was a long time ago. The funny thing about the bully/mutants was the fact that they were all much less intelligent than the rest of us.

"The Marvel age of comics" was Stan Lee's lighthearted term for Marvel's super hero revolution (evolution?) in the 60s. Make no mistake, his development of characters and approach to story telling led to the success of Marvel Comics. With variations, it is an approach that fuels the entire industry to this day. No individual artist, no matter how popular, can produce a successful comic book merely because it is well drawn. First and foremost, it must be worth reading. During the 60s, Marvel Comics, including the X-Men, were worth reading. Unfortunately, the X-Men had a problem.

Prior to the mid-70s, the X-Men were never as popular as most of the other Marvel titles. Even Neal Adams' art could not make it competitive despite the fact that it remained well written. What was the problem? The answer is really very simple. If you will forgive the use of a cliche, they were ahead of their time.

In the first issue of the X-Men, Magneto prepares to take over a missile base in the name of "Homo-Superior."

Dedicated to protecting the Human race from the machinations of evil mutants, the X-Men eventually put a stop to his scheme. The key to this story is Stan Lee's use of the term "Homo-Superior" as a variation of Homo-Sapien. It simply means that Magneto and the X-Men are superior to Human beings by virtue of their status as mutants. Remember, this book was published in 1963, nearly 30 years ago! Gene splicing, organ transplants and test tube babies belonged to the realm of science fiction. On top of this, the X-Men defied the laws of physics and evolution. The premise was just a litule too outrageous for its era.

Superman gets away with his routine defiance of the natural world because he comes from another planet. Theoretically at least, the rules can be drastically different for him. This cannot be true for the X-Men. They are human beings whose tremendous abilities are supposed to be nothing more than mutations. The cliche scenario of a nuclear lab accident was not used to explain their powers (although, you can be fairly certain that their parents collided with radiation prior to conception). Essentially, the reader was expected to believe that a person could be born with a frozen body, eagle wings or laser beam eyes. It just wasn't logical.

Jump to the mid 70s. Science has changed tremendously and the public is beginning to think that anything may be possible. The real world is in constant flux with the laws of Nature no longer written in stone. When Len Wein's GIANT-SIZED X-MEN #1 appeared, the audience had caught up with the premise. The new X-Men were no more believable than their

Marvel Comics: The Uncanny X-Men

original counterparts, but that no longer mattered. In fact, the fantasy that one might actually be born with tremendous super powers was finally beginning to catch on. However, this was true only as a result of some extremely drastic measures.

Len Wein did nothing less than introduce an entirely new group of super heroes. One of the problems the X-Men always had was the fact that their abilities weren't terribly interesting. By contrast, the new X-Men were dynamic and powerful. One is even tempted to call them relentless in their capabilities.

Where members of the original group could simply fly or levitate objects, the new X-Men could punch through walls, tele-port themselves and even control the weather! It was the comic book equivalent of strategic escalation! Most significantly, it was an astute approach.

Another problem with the original group was the fact that they tended to be very one dimensional. The reader never really got to know the heroes. However, in the very first appearance of the new X-Men, Wolverine reveals himself by threatening to kill a Canadian military officer! It was obvious that the new X-Men were not "Goody Two Shoes" types.

As time passed, they developed strong emotions. Relationships became intense and the public began to take notice. Ultimately, the most important aspect of the appeal of the X-Men is the fact that they are complex human beings. Except for their super powers, they're just like us.

Bigotry. Consider the feelings you had when you read this word. It's very strong. For you, it might even be painful. Within the pages of the X-Men, Marvel writers have addressed the issue by creating people who hate all mutants. In one of the best graphic novels Marvel ever published (I believe the title was GOD LOVES, MAN KILLS), a remarkably sedate Magneto suggests that the only reason he wanted to subjugate the Human race was because of our fear and hatred of mutants. That hatred is always shown to be plainly harmful and stupid. The deliberate allusions to race relations in the X-Men are always serious and thought provoking.

Finally, I have often thought that the current popularity of the X-Men (as well as their numerous clones and offshoots) could be summed up by Charlton Heston's sentiments in *Planet of the Apes*. He believes that "... Somewhere in this Universe, there simply has to be something better than Man ..."

In the tradition of all good hero fantasies, the X-Men appeal to those people who are looking for something better than Man. ■

Marvel Comics: The X-Men

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Todd McFarlane Interview!

Fun Page Trivia

1.Q: *Marvel Comics* No. 1, published by Timely Comics in 1939, featured the debut of two classic characters who still appear in comics today. Who were they and who created them?

2.Q: What DC character's name means "one who eats your entrails and enjoys it" in his home planet's native language?

3.Q: Who created Marvel Comic's *The New Mutants*?

4.Q: In what unusual location did Will Eisner's classic hero, *The Spirit*, keep his secret headquarters?

5.Q: What popular independent title featuring the adventures of a character with a truly unique sense of humor has been published by Aardvark Publishing, Renegade Press and Dark Horse Comics?

6.Q: Valiant Comics such as *Solar, Man of the Atom and Magnus, Robot Fighter* have revived characters originally published in the 1960s by what company?

7.Q: What Silver Age DC series combined two monthly titles into one in 1968 and ran for seven issues before being cancelled?

8.Q: What strange ability did the Fighting Yank, who debuted in Better Publishing's *Startling Comics*, No. 10, 1942, possess to aid him in his fight against crime?

9.Q: In what year did Dave Sim begin self-publication of his series, *Cerebus the Aardvark*?

10.Q: What 1960 magazine, produced by Harvey Kurtzman, featured the work of underground cartoonists such as Robert Crumb, Jay Lynch and Gilbert Shelton?

11.Q: Name the DC editor responsible for the Silver Age revitalization of heros such as Flash and Green Lantern?

12.Q: Name the Jack Cole creation that appeared in *Police Comics*, No. 1, 1941, and originated a super-hero concept later used by Marvel for one member of the Fantastic Four?

13.Q: Dave Steven's *Rocketeer* first appeared in what comic book published by Pacific Coms?

14.Q: What comic book appeared in 1942 to pave the way for later comics focusing on true accounts of crime and criminal lives? Who edited the book?

15.Q: What current member of the Justice League of America was published by Fox Publication in the 1940s, Charlton Comics in the 1960s and Americomics in the mid-1980s before finding a home at DC?

Trivia Answers on Page 66

COMIC BOOK WORD JUMBLE

1. HATNASSA
   (Villain from John Byrne's Next Men)
2. NEWL INERLIES
   (A Blackhawk writer with Spirit)
3. SYN ICIT
   (Frank Miller might live here)
4. MOTHE RSA LT FOOM
   (A Valiant luminary)
5. HOM ERJOITS
   (The big guy that said goodbye)
6. MURDAMOM
   (Faltinian Foe of Stephen Strange)
7. DOVES DIETT
   (Mighty Marvel Silver Age artist; not Kirby)
8. REDSIP
   (Wonder Mans' sidekick)
9. ROMF ORLEGENBY
   (Batman Artist)
10. HUMANIT ARTNAMERN
    (An alien taste for Oreos)
11. RUBUNG LISHPINTAD
    (Turtle Man's new company)
12. DERKGR OTO PUPTY HES
    (Super-Man's best friend)
13. CREPATI NAMICAA
    (The Red, White and Blue)
14. RIPESOMOLT
    (A city)
15. SONBY LIBLAT
    (a young boy in a red shirt)

Word Jumble Answers on Page 66

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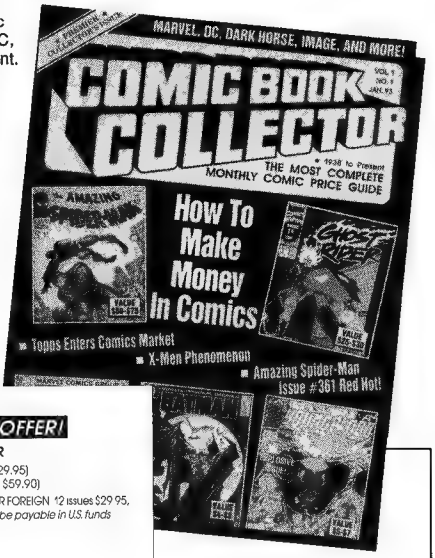
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Comic Book Underdog's

BY JIM CHAMBERS

SOMETIMES A GREAT comic book hero fails to capture a huge following, and wallows overlooked, tucked away in team books or making rare cameo and guest appearances in a more popular hero's comic. Sometimes the same thing can happen to a great comic book.

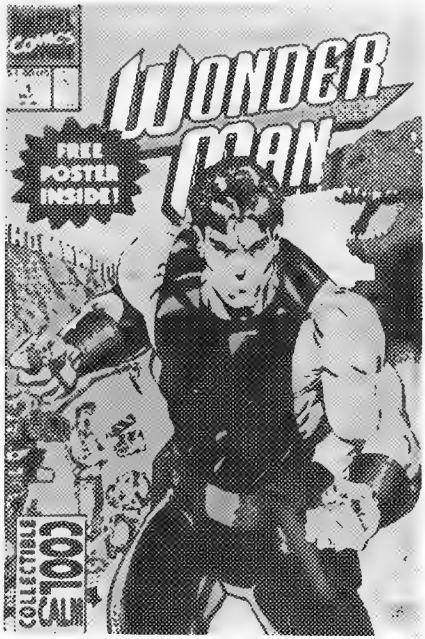
It can sit on the stands, unnoticed by many collectors, with just enough loyal readership to keep it going. These neglected books are true gems for collectors who are looking for a good comic book that's fun to read. This issue, UnderDog reviews two comic book series that just don't get enough attention.

Wonder Man
By Gerard Jones
and Jeff Johnson
Marvel Comics

Simon Williams is a man with a past. Once a wealthy industrialist in competition with men like Tony Stark, his business folded and he was caught while attempting to embezzle from the ruins. Then he became a pawn of Baron Zemo, who charged him with super-powers and sent him out against the Avengers. Then he died. But he came back. But then he died again. But now he's back, and, for little over a year, he's been starring in his own monthly series.

WonderMan is a series that combines well-paced action with slick characterization and sense of humor. Gerard Jones **(El Diablo, Green Lantern, Batman: Run Riddler, Run)** consistently provides captivating stories about interesting people, as Wonder Man struggles to accept his powers and searches to uncover the truth about himself.

Is he still human, or is he truly nothing more than an ionic energy machine, wonders Simon Williams. Everyday Williams, who lives in Hollywood and works as a stunt man, faces the fast, shallow life of show business. His agent wants to make him a blockbuster muscle star.



Marvel Comics: Wonder Man

Ginger, a nineteen-year old spokesmodel, wants Williams to be her boyfriend and partner in publicity stunts.

But could Williams be more interested in Alex Flores, a slightly older woman, who writes screenplays and has a twelve-year old daughter? Even Wonder Man isn't sure yet, but he does know that he wants nothing to do with Spider, the flashy young boy his agent sent to be his sidekick.

The only other thing Simon knows for sure is that he's too busy tackling super-powered menaces all across Los Angeles to spend much time thinking about his love life. Williams takes on heavy-hitters like The Enchantress, Goliath, the Recession Raiders, Splice, a high-powered assassin working for the mysterious Lotus, and Angkor, a Buddhist monk imbued with vast energy drawn from his feelings of rage. Each battle is a personal test for Williams as he struggles to hone his fighting skills and control his fluctuating powers.

Series artist Jeff Johnson (who has missed few issues) provides artwork that carries the sense of power and strength contained in Wonder Man's body, but simultaneously renders the sexiness of Ginger and the fast-talking, slicked-back look of Neal Saroyan, Wonder Man's agent.

The action sequences flow smoothly and tension is often built by the use of clever angles and well-placed close-ups. Johnson has really defined the look of this series and given it a distinct vision.

Wonder Man first appeared in The Avengers, No. 9, in a classic origin story. His business failed and his name smeared with scandal, Wonder Man wanted revenge against Tony Stark, the competition he believed responsible for his losses.

Initially scheming to defeat the Avengers with the aid of Baron Zemo, Wonder Man allied himself with them and earned their trust, only waiting for the right moment to pounce.

He kidnapped the Wasp and lured the Avengers into a trap readied by Baron Zemo, but when Wonder Man learned that Zemo intended to kill the heroes, he repented.

Unwilling to let the only people who had treated him well be slain because of him, Wonder Man saved the Avengers, but died in doing so.

Simon Williams then spent several years dead, until he returned in The Avengers, No. 151, when his brother, The Grim Reaper, hired a voodoo priest to bring him back as a zombie as part of his plan to destroy the Avengers. But Simon recovered his senses and went on to play a growing role in the Marvel Universe as a member of the Avengers and later the West Coast Avengers and now, finally, as a major hero in his own right.

Wonder Man is an excellent comic book with repeatedly solid storylines and eye-catching art. The books only drawback is that Wonder Man's constant involvement in huge crossovers like The Infinity War and Galactic Storm has forced his own stories to go on the back burner and thus the book has taken some turns away from what is really at its heart, Wonder Man's struggle to find his humanity and the people around him who hold him back or move him forward.

With all this and guest stars like the Avengers West Coast, the Beast and Captain America, this book is great reading, an easily collectible with the first issue selling for anywhere from cover price to three dollars, and the following issues for even less.

John Constantine, Hellblazer
By Garth Ennis and Will Simson
DC Comics

In recent years, DC Comics has produced several titles in the horror and fantasy genre that have redefined the face of horror comics. Titles like **Sandman**, **Swamp Thing** and **Doom Patrol** have become synonymous with well-written and drawn comics that tell stories of the bizarre for mature readers. One of DC's best in this field, however has long been undervalued. John Constantine's, Hellblazer could very well be the best mainstream horror comic around today.

Currently scripted by Garth Ennis, Hellblazer features tight intricate stories with dark, moody atmosphere. Constantine, a true man of mystery, wanders through the dark land of the occult, a banal mystic weilding magic like a switchblade or a broken bottle in a bar brawl.

Original writer, Jamie Delano established a world of terror and danger in which Constantine struggled to survive and to reconcile himself with sins committed and the ghosts of friends betrayed. Constantine plunged headlong toward self-destruction, arriving at his darkest moment with Delano's last issue on the series.

Ennis has since continued with much of what was established, but has also brought Constantine to a new level. Subtle changes in his life have lent him some hope and the future, for once, holds a tiny glimmer of promise.

DC Comics: Hellblazer

The book's appearance, since day one, can only be described as wonderfully horrifying. Hellblazer covers have featured the work of Dave McKean, David Lloyd, Tom Canty and Glen Fabry, all masters at conveying the sense of brooding that surrounds the book, and inside art has been handled by John Ridgway, Mark Buckingham, David Lloyd, Sean Phillips and most recently by Will Simpson and occasionally Steve Dillon.

Dillon's deceptively simple storytelling expertly brings the supernatural tales to a subtly grand stature that firmly latches onto the readers attention and refuses to let go.

Will Simpson, with a rougher style of drawing, brings out the underlying theme of despair that follows the book, but also successfully manages to lighten the mood with a warm, knowing smile on the face Kit, Constantine's girlfriend. Overall, Simpson's art creates a powerful impression throughout every issue.

Constantine, a creation of master writer Alan Moore, first appeared in **The Saga of the Swamp Thing**, No. 37, and played a strong supporting role for many months in that series before receiving his own.

Since then he has turned up in many places in the DC Universe in many different incarnations, guesting in **Sandman** as Lady Constantine, **Swamp Thing**, **The Books of Magic** and other titles.

With a strong (albeit often dead) supporting cast and powerful storytelling, **Hellblazer** is in the same league as **Sandman**, although both books are truly distinct. **Hellblazer** back issues, however, sell for anywhere from one-half to one-third of what **Sandman** generally goes for, and thus getting into this great title is fairly inexpensive. At least for now. ■

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Golden Age Extra

BY JIM CHAMBERS

THE GOLDEN AGE of comics represents the very origins of the comic book medium. Beginning in 1937 with the appearance of **Action Comics**, No. 1, starring Superman, a super-hero explosion took place over the next few years and super-hero comics swamped America's newsstands. Interest in super-heroes remained high though America's mystery men began to fade away.

A few notable titles such as **Batman, Detective Comics, Action Comics, Superman and Wonder Woman** continued to appear every month, but their overall quality dropped as stories became formulaic and art uninspired.

Today the comics published during the Golden Age are in high demand as collectors struggle to find an issue they want in acceptable condition.

Every month, **Golden Age Extra** will try to provide a source of information for new collectors and seasoned veterans, and include information on the history of Golden Age books and report on the latest trends in the Golden Age Comic Market.

Currently the greatest obstacle that faces a collector of the Golden Age is the availability of a desired title.

Since present supplies of comics printed in the thirties and forties is generally limited, it is often possible that a collector who knows what he wants and is willing to pay the price for a book, may simply be unable to locate a copy.

This creates a difficult but challenging task that can make discovering a great Golden Age comic that much more exciting.

This, combined with the long history associated with Golden Age titles, makes collecting in this area of comics rewarding and absorbing.

One of the most important and useful skills in collecting Golden Age, is the ability to grade a book's quality and condition. Without this skill, a collector or investor is vulnerable to inflated and inconsistent grading. A book can be poorly graded if a dealer is not a competent judge of quality him or her self, or if he or she grades high to increase the value of a book.

Golden Age
Action Comics
#13

Golden Age
Detective Comics
#233

Currently mail order services are becoming more and more popular among collectors, and thus a dealer must commit himself to some set scale of grading that allows buyers to more accurately assess what a book is worth.

The present Golden Age market reflects a strong interest in Batman and Detective Comics, both of which tend to have a strong appreciation.

A title like Superman, which receives less interest is in the spotlight this month due to the death of everyone's favorite Kryptonian, and there has been a great deal of speculation about what will happen to the value of old Superman books.

This is something very difficult to predict and will only be clear in coming months as the market responds to collector interests.

(Note: This article was compiled with the assistance of Robert Roter, President of Pacific Comics Exchange, Inc., California and Michael and Clark of Showcase Comics, Pennsylvania.) ■

Silver Bulletins

BY JIM CHAMBERS

THE SILVER AGE of comic books opened in 1956, with the appearance of **Showcase**, No. 4 which featured the first appearance of a modernized version of the Golden Age Flash. The book was a hit, and DC comics followed it with several other updated characters, launching a new type of super-hero comic, and restoring them to their past popularity.

Soon after, Marvel Comics introduced a number of new titles such as **Fantastic Four**, No. 1 and **The Amazing Spider-Man**, No. 1, and boosted the super-hero comeback even more.

Silver Bulletins will cover the ins and outs of collecting Silver Age comics, reporting on topics such as the availability of high grade issues, interest in particular titles and key issues as well as the background of the Silver Age period.

Since the resurgence of superheroes led to the production of many different books, a collector of the Silver Age is faced with a number of good titles to choose from. A collector who is buying comics for investment or appreciation wants to obtain the highest grade book possible. The better the grade, the better a book looks and the higher its value will be.

For a collector who wants to read comics from the Silver Age, many low grade books are available at inexpensive prices.

Someone who hopes to complete a particular storyline or just wants to read every issue of **Green Lantern** or **The X-Men** can buy several lower grade books for the price of a single high grade comic.

Silver Age comics, however, are not always easy to come buy. Most comic shops are unable to keep a regular stock because demand is high and supplies must be actively sought out. Comic shows and conventions tend to be the best place to find Silver Age material of any grade.

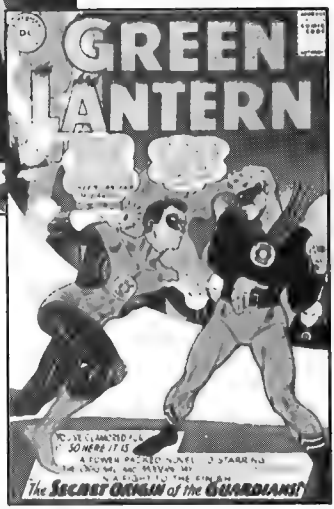
Another problem faces collectors, and that is the presence of investors who have little knowledge of comics and comic collecting and buy books with the sole intention of reselling them later at a profit

Such investors can buy up key issues and titles in high grade condition and prevent them from being available for the true collector.

Silver Age DC Comics have always suffered from a degree of scarcity, but recently, they have seemed slightly harder to find in high grades. As collectors and investors purchase and hold books in their collections, other collectors can only wait for them to surface in the market again when the value rises sufficiently to draw them out.

(Note: This article was compiled with the assistance of Michael Clark of Showcase Comics, Bryn Mawr, Pennsylvania.) ■

Silver Age Showcase #4



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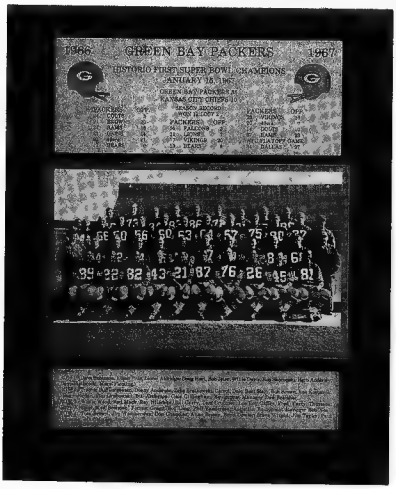
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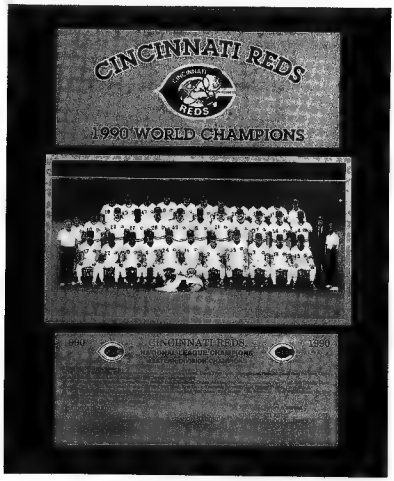

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McQuade, Hero

HE WAS A COMIC book fan, just like you. Then, Ron McQuade suddenly found himself thrust into the kind of adventures he normally saw splashed across four-color pages. How does a mild-mannered hero worshiper deal with the difficulties of becoming the world's most powerful hero? Read on and see ...

You've probably noticed the proliferation of clever marketing techniques in today's hyperactive comics world. But as any devoted comics fan knows, no book can last long without the traditional virtues of solid storytelling. In this issue, we present the first installment of *McQuade, Hero*, a monthly superhero strip that pays attention to these virtues. The creative team of M.J. Druitt and Ron Fattoruso will take their character on some exciting twists and turns over the coming months, and we hope their efforts will remind you why you started collecting in the first place. ■

Writer:	M.J. Druitt
Artist:	Ron Fattoruso
Letterer:	Mary Ellen Page

"NEW YORK CITY."
"MY NAME IS RON MCQUADE. I RIDE THIS TRAIN EVERY DAY, FROM MY HOUSE UP TO THE COMICS STORE I WORK IN. MOSTLY I JUST SIT AND READ THE LATEST ISSUES, OR THE ADS ON THE WALLS, AND WAIT FOR MY STOP TO COME. BUT LATELY I HAVE BEEN NOTICING SOMETHING STRANGE."
YOUNGBLOOD
"THE MEN WITH THE GLOWING EYES ARE BACK."
"FOR THE PAST WEEK THEY HAVE BEEN SHOWING UP IN MY CAR AND... CHOOSING SOMEONE. THE FIRST DAY IT WAS AN OLD LADY, THEN A BUSINESSMAN, THEN A TEN YEAR-OLD KID. EVERY TIME IT'S THE SAME. THEY STARE THEIR VICTIMS DOWN, GET THEM TO FEEL THEIR PRESENCE...
"THEN, WHEN THE TRAIN STOPS, THEY PURSUE THEIR VICTIM COLDLY, METHODICALLY. THE DOORS SLIDE SHUT, THE TRAIN MOVES ON, AND I NEVER SEE WHAT HAPPENS NEXT."
"THAT WON'T HAPPEN TODAY."
"I BEGIN TO REALIZE HEROICS MAY NOT BE QUITE MY LINE."

I RUN. I KNOW I SHOULD BE ABLE TO GET AWAY FROM THEM. I KNOW I'M FASTER THAN THEY ARE, BUT—"
"I'M SCARED."
"OH, JOY, THEY HAVE SOMETHING THEY WANT TO SHOW ME."
"I BLACK OUT. AND WHEN I WAKE, GOD KNOWS HOW MANY HOURS LATER..."
UH-OH.
"I HAVE BECOME MY OWN WORST NIGHTMARE."

Collectors Highlights What's New In Comics

NOVEMBER '92: COLLECTOR HIGHLIGHTS FROM DC COMICS

WITHOUT A DOUBT the biggest comic book event of the month is the untimely demise of Superman. In the **Doomsday** storyline, running through all four of the Superman titles, the Man of Steel undertakes the most fateful battle of his career as he saves Metropolis one last time by sacrificing his life. This is the death of a paradigm; after nearly sixty years of well-aimed super punches meteing out truth and justice, the original super-hero leaves the modern world of comics, where huge guns blaze vengeance, and the American Way is sometimes forgotten. Perhaps something more than Doomsday is responsible for the death of Kal-El, the orphan from Krypton.

Superman: The Man of Steel, No. 19 carries the penultimate chapter in the **Doomsday** story, and leads into **Superman**, No. 75 which comes bagged with an obituary from the Daily Planet, a commemorative poster and an armband.

Several other DC books feature another classic character: The Dark Knight Detective. **Batman: Birth of the Demon** is the third installment in the hardcover series that pits Batman against arch-enemy Ra's Al Ghul. Batman, sickened by radiation poisoning tracks Ra's Al Ghul to the deserts of the Middle East for a final confrontation, courtesy of Denny O'Neill and Norm Breyfogle.

Two new offerings come from DC's highly successful line of Elseworld comics. **Robin 3000**, the first to focus on a character other than Batman, features the work of P. Craig Russell, and tells the story of a future Robin who, after Batman's death, carries on the fight against the Skulpt, a nefarious group bent on control of all civilization. **Batman: The Blue, The Grey and The Bat**, by Maggin, Weiss and Garcia Lopez, follows Batman out West as he undertakes a dangerous mission for President Lincoln. The Civil War rages on as Batman encounters such historical figures as Mark Twain and Wild Bill Hicock.

Legends of the Dark Knight, No. 41, by Wilson, Joyner and Fern, introduces Bly Pharris, the Scarlett Redeemer, teenage hunter of the undead, and continues into **Scarlett**, No. 1 which begins an ongoing monthly. DC has been very successful in the horror genre with titles such as **Swamp Thing** and **Hellblazer**, and this new entry should be interesting.

As one Golden Age tradition passes away, DC resurrects a classic Silver Age title with **Showcase '93**, No. 1. The first issue of this twelve-issue maxi-series features the **Catwoman** by Moench and Hannigan, **Blue Devil** by Mishkin, Cohn, Moriarty and Davis, and **Cyborg** by Wein, Jiminez and Vey all inside an Art Adams cover. DC promises to deliver work by today's best creators as well as talented newcomers. **Black Canary** goes solo to take on the politicians this month as she moves into the pages of her own monthly by Sarah Byam, Trevor Von Eeden and Bob Smith.

DARK HORSE COMICS

DARK HORSE CONTINUES their graphic adaptations of work by Andrew Vachss with **Another Chance to Get it Right** which includes seven Vachss vignettes illustrated by Rick Geary, Paul Chadwick, Dave Gibbons, Warren Pleece, Timothy Bradstreet, Geoff Darrow and Gary Gianni. This hard cover edition explores Vachss' faith in the promise of childhood and the potential of the new generation to improve over what has gone before.

Death comes to toyland in **Kling Klang Klatch** by McDonald and Lyttleton, and it's up to one worn-out cop with a taste for saxophone music and illegal sugar to unravel the mystery. The words Kling Klang Klatch, scrawled at a murder site are the only clue he has as he begins a descent into darkness, corruption and racism.

Rick Geary shows us the true turn of the century New York in the Victorian adventure, **Blanche Goes To New York**, No. 1, as Blanche takes a trip and encounters some strange characters.

Dark Horse launches a new series this month with the first issue of **Ring of Roses**, by Petrou and Watkis. In a world that has never seen a World War, where The Church has brought scientific progression to a standstill, one man struggles to uncover the fate of his missing brother.

Two softcover books revive classic material from Dark Horse. The **Sin City Softcover Collection** brings together all the episodes of Frank Miller's stunning series from **Dark Horse Presents**, and includes eighteen pages of new material, while **Aliens: Genocide Softcover Collection** reprints the mini-series by Arcudi, Willis and Story.

INDEPENDENTS

THE INDEPENDENT SCENE this month is flooded with debuts, but two comics are notable returns.

AC Comics brings us the adventures of T.H.U.N.D.E.R. Agent, Len "Dynamo" Brown, as he returns to protect Dr. Clark Gibson, head of the Colorado Project, from the Black Commando. In **Black Commando: Dark Dynamo**, No. 1, by Black, Nardeau and Heike, the first recipient of a super-soldier serum created by the project, escapes from stasis after forty years, and Len Brown risks everything to stop him.

Star Trekker II, No. 1, by Atelier Lana, brings back the crew of the U.S.S. Constelation II just in time to face a disastrous wave of romance that sweeps the ship. This comic tries to find out what chaos an ultra-happy Federation starship can cause.

Blazer Studios, Inc. brings us Daniel A. Reed's **New World Order**, No. 1, which introduces War-Thing and Photon, and follows their story as they fight to survive in the "zoo," and urban nightmare overrun by the Man and his Mall Zombies.

Some years ago Dave Sim worked on a project starring Ali Baba, hero of **1001 Arabian Nights**, and now Gauntlet Comics brings us **Ali Baba: Scourge of the Desert**, No. 1, by Waley, Darrigo, LeBlanc and Kasman. The first issue includes some of Sim's original work and a cover by Sim and Dale Keown, and each issue in the series will feature Ali-Baba.

Malcolm X is the subject of a comic book autobiography by Mike Oeming, and Comic Zone Productions explained that **Malcom X**, No. 1, attempts to dispel some popular misconceptions by going for an objective view of this controversial figure.

Continuity Comics warms up for their multi-part crossover this month with preludes to the event appearing in several regular titles. The crossover is called **Deathwatch 2000**, and prelude titles include Earth 4, No. 4, Hybrids, No. 4, Megalith, No. 14, Ms. Mystic, No. 4 and Armor, No. 18, which also features the origin of the Hell-Benders, who play a major part in the crossover story.

NOT THE TV SHOW!!! **Dinosaurs** brings historic fun and mayhem back to the world of comics with **Dinosaurs Graphic Novel**, No. 1, from Disney Comics. This issue features the work of Joe Staton, Doug Murray and Bobbi and David Weiss.

Fathom Press unveils the first one-man cerebonic terrorist strike force with an attitude in **Code Name: Heavy Metal**, Vol. A, by Hill, Ortiz and Hartose, while Fleetway/Quality comics explores man's first trials with time travel in **Time Killers**, No. 1, a fully painted series by some of the UK's best creators.

Horror fans will scream over two grim stories premiering from Harris Comics. **Vampirella**, No. 1, by Busiek and Small, returns in an ongoing series as she travels across Europe heading towards a fateful meeting with the Lord of Vampires, Dracula.

Serial killers beware as **Twister**, No. 1, by Hudnall and Koeb, hits the stands, and the Twister, an obsessed vigilante, stalks the murderers who hunt man. Each issue will feature a trading card starring one of the serial killers from Twister's "Most Wanted" list.

Another horror book makes its return this month as Innovation brings us a special edition of the horror anthology, **Angry Shadows**. This signed edition features work by John Bolton, Rodney Dunn, Stephen Sullivan and others.

An interesting book from Hype Comics appears this month. **Inner City Products**, Nos. 1 and 2, tell the story of New York in 2025, a city that has become safe and clean from corruption and drugs, but now faces the threat of a corporation that could change all that. This comic was completely produced by young men from New York's inner city.

Mystery Graphix releases two super-heroes this month. **Highborn**, No. 1, by Gary Cramer and Jim Black, follows the Highborn as he fights to save a world overrun by super-villains, while from the darker side comes, **Toxic Tommy**, No. 1, by Jack Slattery and Kevin Sharpe, the tale of a man, transformed to a toxic state, who seeks vengeance and the truth about himself.

Arrowman One-Shot (Is All I Got), by Chin, Wray and Palmer, comes from Parody Press. After surviving a bizarre motorcycle accident, Scott Sanders finds that he has the ability to launch his limbs like arrows and turn his body two-dimensional.

Topps continues their foray into the comics field this month with the second issue of the **Dracula** movie adaptation. This book, by Roy Thomas, Mike Mignola and John Nyberg, includes four trading cards and a poster by Mignola.

Aliens: The Illustrated Story takes us back to where it all started. This release from Tundra is the original, first-printing of the 1980 movie adaptation by Archie Goodwin and Walt Simonson, and is still being sold for the original cover price. Also from Tundra comes the second issue of **Hyena**, a bizarre humor magazine, featuring work by Brian Sendelbach, Scott Musgrove, Jeff Nicholson and others.

MARVEL

MARVEL COMICS CONTINUES their experimental 2099 line with **Doom 2099**, No. 1, by John Francis Moore and Pat Broderick. The Dr. Doom of the future fights for his throne and control of Latveria against Tiger Wylde, the ferocious criminal who seized control of Doom's country. Will Tiger Wylde suffer the terrible wrath of an angry Doom? This issue features a foil stamped cover.

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Savage Dragon	$24.95	$285
Silver Surfer (all prisms)	CALL	CALL
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Valiant Unity #1	$8 95
Valiant Solar Man #1	$24.95

Don't miss these great prices on what should be the hottest comic books of the 1990s and beyond!!!

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Also with a foil stamped cover is **Iron Man**, No. 288, a special double-sized issue celebrating the anniversary of Tony Stark and Iron Man. This promises to be a grim celebration, though, in the wake of Stark's quiet passage into cryogenic suspension to avoid death.

Team Helix, by Lanning, Marks, Gascoine and Hopgood, introduces a group of five genetically enhanced teenagers as they take on the Mys-TECH organization. This first issue of the four issue mini-series guest stars Wolverine.

The Punisher trips down to New Orleans, just in time to be buried alive for Mardi Gras, in **The Punisher: Die Hard in the Big Easy**, by John Wagner and Phil Gascoine. Will Frank Castle survive to combat the forces of voodoo and take revenge on the man who buried him?

Another one-shot from Marvel explores the dark side of the Prohibition Era through the adventures of the vigilante known as Night Raven. **Night Raven: House of Cards** represents the stark gangster epic written by Jamie Delano and drawn by David Lloyd.

VALIANT

VALIANT COMICS, PRODUCERS of the hottest new comics around, introduces a brand new title this month. **Bloodshot**, No. 1, VanHook, Perlin and Wiacek, initiates the ongoing tale of a man enhanced by microchip injections as he hunts down the people who betrayed him and gave him his abilities. Bloodshot originally appeared in the pages of **Rai**, No. 0, where he was held in the clutches of a Japanese conglomerate until the Geomancer freed him. This issue features a fold-out poster and a brand new Chromium-metallized cover.

The Harbinger Trade Paperback appears this month as well, reprinting Harbinger Nos. 1-4 as well as a special version of Harbinger, No. 0. Harbinger has been so hot that even a trade paperback reprint has the potential to skyrocket.

In **Magnus, Robot Fighter**, No. 21, John Ostrander takes over the series with Brock and Reese, and everything changes. Malev-6, the robot world from the original Magnus series, returns to invade Earth and North Am is devastated in the battle. Can even Magnus resist the crushing force of the robots?

MALIBU PUBLISHING GROUP
MALIBU COMICS

MALIBU'S BIG PROJECT this November is the return of **The Ex-Mutants**, by Mason, Ohlbrich, Ulm, Pelletier and Branch. This title,which

originally debuted in 1986 with a four person team, has been completely revamped to center around six new characters who also star in the new Ex-Mutants video game due out this month.

This past August, Malibu Publishing merged withy Acme Interactive (the producers of **Batman Returns, Joe Montana Football and Evander Hollyfield Boxing** for the Sega-Genesis system) to create Malibu Comics Entertainment, Inc. The newly formed company plans to maintain a close association between future comic books and video games. Plans for '93 include the return of **Dinosaurs For Hire**.

ADVENTURE COMICS

TWO NEW OFFERINGS from Adventure comics include **Pendulum**, No. 1, by John Drury and Ted Slampyak, the story "of a guy who dresses up in a costume in hopes of getting killed," explained Drury. After losing his wife, his child and his research funding, Dr. Hildegard Row falls into a state of despair and attempts to kill himself by taking his own experimental immortality serum.

Row survives but suffers chronic

jumps in age, randomly growing older or younger by several years. Pendulum promises a new kind of super-hero with unique motivations and different ideas about being a hero.

When **Space Patrol**, by Weppler and Wheatley, appears this month, a few comic readers may remember a television show of the same name that

aired from 1950–56, or a two issue comic book run that appeared in 1952, but for those who don't, this three issue mini-series will be an introduction to the fantastic world of Buzz Corry and the Space Patrol. Set in the 30th century, the Space Patrol, and interplanetary military force, provides defense for the United Planets of the Universe, and pits

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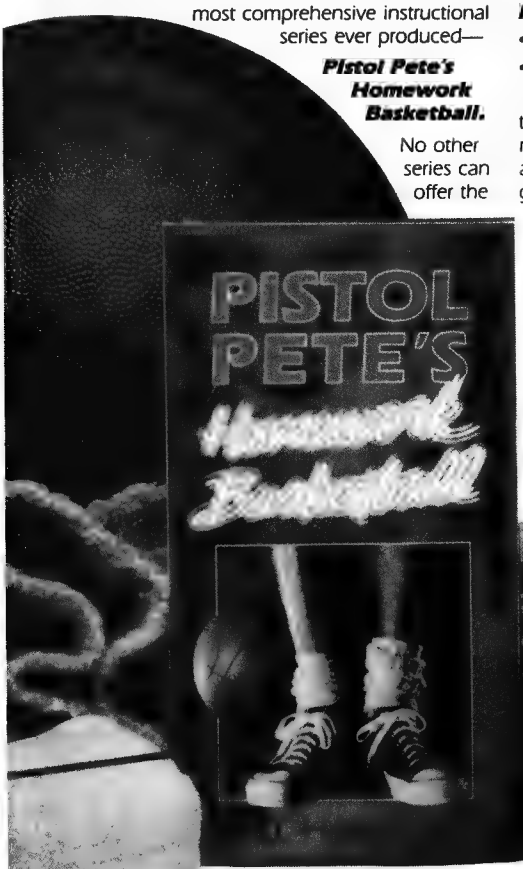

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P.O. Box 429, Evanston, IL 60204

Buzz Corry against his arch-enemy, the Black Falcon.

IMAGE COMICS

THE FIRST INSTALLMENT of Dale Keown's **PITT** debuts this month, starting off the four issue adventure of a young alien hybrid.

Trapped in the body of an evil alien, the consciousness of a young alien with psychic powers comes to Earth to hide from even more aliens that are hunting him down as a traitor.

PITT befriends a young earth boy and starts what Keown describes as the story of "two kids kind of playing together."

Panic controls the streets! The city is burning! This is a job for ... almost every hero in the Image universe! **Operation: Urban Storm** bands together many of Image's characters and creators to produce this special one-shot comic. All proceeds are being donated to the Rebuild L.A. Foundation.

Two other one shots introduce Don Simpson to the pages of Image comics.

Simpson, known for his parodies of super-hero comics, now brings his warped sense of humor to the tale of how Image comics came to be. **Splitting Image** will take shots at everyone in the comics industry. Meanwhile, Simpson's Megaton Man will be taking on Erik Larsen's **Savage Dragon in Savage Dragon v. Savage Megaton Man.**

This book will have an unusual appearance since each creator will be drawing his own character throughout the entire book.

DJS ADVENTURES

DJS ADVENTURES HAS announced a new product to protect your comic books from color fading. Ultraviolet light can wash the color from comic book pages, and cause a serious decrease in a books worth and appearance.

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All prices listed are based on books in Near Mint condition, and are listed in a range in order to account for regional and other variations. Always remember that these prices are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Mint—This is perfect condition as if the book just rolled off the presses or just left the newsstand. The colors are bright and lustrous, and interior pages are white. The book is flat with no folds or creases and the corners are square cut, sharp and complete. The spine is clean, tight and uncreased, and the paper is clean and soft. The cover is straight and firmly attached to the pages. Books in this condition generally sell for higher than guide prices. Books up to 1970 may be priced up to 200% guide price, while books after 1970 may be priced at 10%-50% above guide price.

Near Mint—This is nearly perfect condition, a mint book that has been read carefully. Colors are still bright, but may be somewhat faded. The book is flat with a tight, clean spine, but the corners may be slightly rounded. Minor imperfections such as tiny impact fingerprint markings may be allowed, but the cover must be straight and secure. Near Mint comics generally sell for around the guide price.

Very Fine—This is a nice comic book that looks good. There is very little color fading and interior pages are nearly white. Minor creases are permitted in binding that is otherwise flat and secure, and one small crease may be found elsewhere on the cover. The paper is strong, showing no signs of brittleness. Overall the book looks as if it has been read a few times, but is not damaged. Books in this condition may sell for slightly less than guide, but generally for no less than 80% guide pricing.

Fine—This is a good looking book that shows some signs of wear and aging. The cover is flat and the binding tight, but there is some fading of color and minor creasing. There may be some wear along the spine. Interior pages are yellowing, but not brown, and the book, on the whole, is a better than average copy. Books in this condition may generally sell for 50% of guide pricing.

Very Good—This is a decent comic, with considerable wear and aging, but without any serious damage. The spine is complete but may exhibit rolling and heavy stress lines near the staples. The colors are significantly washed out and there are minor creases in the cover. Interior pages are still good, and show no browning. Some minor chips in the cover are permitted, and there may be minor cover stains. May contain cover or pages that are loose but attached. In this condition a comic may sell for as little as 30% of guide price.

Good—This is a complete comic book that shows serious signs of wear and aging. The cover can be creased, stained and chipped, and colors faded and dull. Interior pages are not white but not completely brown and show no signs of brittleness, although there may be chips missing. This book is completely readable. Comics in good condition may sell for around 20% of guide price.

Fair—This is an extremely worn book that is still complete, although not held together tightly. It is still readable, but may have major tape markings, pieces missing from the front and the back, long tears, browning pages and extensive spin roll. Books in fair condition are generally not considered collectible. Fair books are usually priced at approximately 10% of guide price.

Poor—This is a significantly damaged book. It may be missing large pieces or even the entire cover. Pages are torn, stained, browned and brittle. Sever damage to the spine, such as hopeless spine roll or massive rust stains.

Always remember that these are dealer retail prices and are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Also, when going to sell your comic books, please remember that most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on supply and demand.

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AUG 1988-JAN 1989

LOW – HIGH

1 ..... 25.00 – 32.00
1a 2nd printing ..... 5.00 – 8.00
1b,1c 3rd & 4th Printing ..... 2.50 – 3.00
2 ..... 18.00 – 24.00
2a 2nd printing ..... 3.00 – 4.00
2b 3rd printing ..... 2.50 – 3.00
3 ..... 5.00 – 10.00
3a 2nd printing ..... 2.50 – 3.00
4 ..... 4.00 – 7.00
5 ..... 4.00 – 6.00
6 ..... 4.00 – 5.00

ALIENS: EARTH WAR
JUNE 1990-OCT 1990

1 ..... 5.00 – 8.00
1a 2nd printing ..... 2.50 – 3.00
2, 3 ..... 3.00 – 5.00
4 ..... 3.00 – 4.00

ALIENS: GENOCIDE
NOV 1991-FEB 1992

1 ..... 3.00 – 4.50
2-4 ..... 2.50 – 3.00

ALIENS: HIVE
APRIL 1992-JULY 1992

1 ..... 3.00 – 5.00
2-4 ..... 2.50 – 3.00

ALIENS 2

1 ..... 10.00 – 15.00
1a 2nd printing ..... 2.50 – 3.00
2 ..... 5.00 – 7.00
2a 2nd printing ..... 2.50 – 3.00
3 ..... 4.00 – 5.00
3a 2nd printing ..... 2.50 – 3.00
4 ..... 3.00 – 5.00

ALIENS VS PREDATOR
JUNE 1990-DEC 1990

1 ..... 8.00 – 10.00
1a 2nd printing ..... 2.50 – 3.0
2 ..... 5.00 – 7.00
3 ..... 4.00 – 6.00
4 ..... 4.00 – 5.00

DARK HORSE PRESENTS
JULY 1986-PRESENT

1 1st App Concrete ..... 12.00 – 15.00
1a 2nd printing ..... 2.50 – 3.00
2, 3 ..... 8.00 – 10.00
4, 5 ..... 8.00 – 9.00
6 ..... 5.00 – 7.00
7-10 ..... 4.00 – 6.00
11, 13, 15, 17, 19, 21-23 ..... 2.50 – 3.00
12, 14, 16, 18 ..... 4.00 – 4.50
20 ..... 5.00 – 6.00
24 1st Aliens ..... 25.00 – 30.00
25-31 ..... 2.50 – 3.00
32 ..... 3.50 – 4.00
33 ..... 2.50 – 3.00
34-35 ..... 8.00 – 12.00
36 Aliens vs Predator ..... 10.00 – 15.00
36a Aliens vs Predator Painted cover ..... 14.00 – 18.00
37-41, 44, 46, 47-50 ..... 2.50 – 3.00
42, 43 Alien App ..... 4.00 – 5.00
46 Predator App ..... 4.00 – 5.00
51 1st Sin City ..... 4.00 – 6.00
52, 53 Sin City ..... 3.00 – 4.00
54 1st App Next Men ..... 8.00 – 12.00
55-57 Next Men App ..... 5.00 – 6.00
58-61 ..... 2.50 – 3.50

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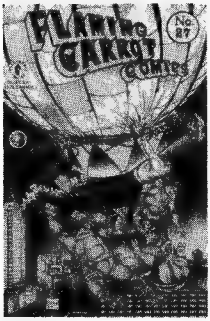
1981, 1984-PRESENT



1 Large size Killian Barracks ..... 90.00 – 125.00
1 Aardvark first issue ..... 55.00 – 85.00
2 ..... 35.00 – 50.00
3 ..... 25.00 – 35.00
4-6 ..... 18.00 – 22.00
7-9 ..... 12.00 – 15.00
10-12 ..... 6.00 – 10.00
13-15 ..... 4.00 – 6.00
15 without cover price ..... 11.00 – 15.00
16-17 ..... 3.00 – 5.00
18 1st Dark Horse issue ..... 4.00 – 6.00
19-20 ..... 3.00 – 5.00
21-23, 25 ..... 2.00 – 3.00
24 10th Anniversary Issue (52 pgs) ..... 3.00 – 4.00
26-27 TNMT x-over (27-McFarlane cov.) ..... 2.50 – 3.00

NEXT MEN
MARCH 1992-PRESENT

0 reprints Dark Horse Presents 54-57 ..... 3.00 – 5.00
1 Foil cover ..... 4.00 – 7.00
1a 2nd printing blue ..... 2.50 – 3.00
2 ..... 3.00 – 5.00
3 ..... 3.00 – 4.00
4, 5 ..... 2.50 – 3.00

PREDATOR
MAY 1989-JAN 1990

1 1st App Predator ..... 20.00 – 28.00
1a 2nd printing ..... 7.00 – 10.00
1b 3rd printing ..... 3.00 – 4.00
2 ..... 8.00 – 14.00
2a 2nd printing ..... 3.00 – 4.00
3 ..... 6.00 – 10.00
3a 2nd printing ..... 3.00 – 4.00
4 ..... 5.00 – 7.50
4a 2nd printing ..... 3.00 – 4.00

PREDATOR: BIG GAME
MARCH 1991-JUNE 1991

1 ..... 3.00 – 5.00
2-4 ..... 3.00 – 4.00

PREDATOR: BLOODY SANDS OF TIME
FEB 1992-MARCH 1992

1-2 ..... 2.50 – 3.00

PREDATOR: COLD WAR
SEPT 1991-DEC 1991

1 ..... 2.50 – 3.50
2, 3 ..... 2.50 – 3.00

PREDATOR 2
FEB 1991-JUNE 1991

1 ..... 3.00 – 4.00
2 ..... 2.50 – 3.00

STAR WARS: DARK EMPIRE
JAN 1992-PRESENT

1 ..... 5.00 – 8.00
2 Low distribution ..... 6.00 – 8.00
3 ..... 4.00 – 5.00
4 ..... 2.50 – 3.00

TERMINATOR
AUG 1990-NOV 1990

1 ..... 4.00 – 6.00
2 ..... 3.00 – 4.00
3, 4 ..... 2.75 – 3.50

TERMINATOR: ENEMY WITHIN
NOV 1991-FEB 1992

1 ..... 3.00 – 4.00
2-4 ..... 2.50 – 3.00

TERMINATOR: HUNTERS & KILLERS
JULY 1992-PRESENT

1 ..... 2.50 – 3.00
2,3 ..... 2.50 – 2.75

TERMINATOR: THE ONE SHOT
JULY 1991

1 ..... 5.00 – 7.00

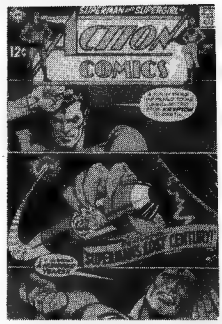
TERMINATOR: SECONDARY OBJECTIVES
JULY 1991-OCT 1991

1 ..... 3.00 – 3.50
2-4 ..... 2.50 – 3.00

DC COMICS

ACTION COMICS
JUNE 1938 – PRESENT

LOW – HIGH



1 Origin & 1st App Superman ..... 50,000.00 – 60,000.00
2 ..... 5,500.00 – 7,000.00
3 Scarce ..... 4,500.00 – 7,000.00
4 ..... 2,500.00 – 3,000.00
5 ..... 2,400.00 – 3,000.00
6 1st App Jimmy Olsen ..... 2,800.00 – 3,500.00
7 ..... 3,000.00 – 3,700.00
8 ..... 2,500.00 – 2,700.00
9 ..... 2,500.00 – 2,700.00
10 ..... 3,000.00 – 3,700.00
11 ..... 1,300.00 – 1,600.00
12 ..... 1,300.00 – 1,600.00
13 ..... 1,700.00 – 19,00.00
14 ..... 1,300.00 – 1,600.00
15 ..... 1,900.00 – 2,000.00
16 ..... 1,000.00 – 1,100.00
17 ..... 1,300.00 – 1,500.00
18 1st x-ray vision ..... 1,000.00 – 1,100.00
19 ..... 1,200.00 – 1,300.00
20 ..... 1,000.00 – 1,200.00
21 ..... 750.00 – 850.00

DC Comic Prices

22 ..... 750.00 – 850.00
23 1st App Lex Luthor ..... 1,100.00 – 1,200.00
24 ..... 750.00 – 850.00
25 ..... 750.00 – 850.00
26 ..... 700.00 – 750.00
27 ..... 600.00 – 650.00
28 ..... 600.00 – 650.00
29 ..... 575.00 – 600.00
30 ..... 575.00 – 600.00
31 ..... 500.00 – 525.00
32 ..... 500.00 – 525.00
33 ..... 525.00 – 575.00
34 ..... 425.00 – 475.00
35 ..... 425.00 – 475.00
36-39 ..... 400.00 – 450.00
40 Intro & 1st App Star Spangled Kid & Stripesy ..... 400.00 – 450.00
41 ..... 400.00 – 425.00
42 1st App & Origin Vigilante ..... 575.00 – 625.00
43-46 ..... 400.00 – 425.00
47 ..... 475.00 – 525.00
48-50 ..... 400.00 – 425.00
51 1st App the Prankster ..... 400.00 – 425.00
52 ..... 400.00 – 425.00
53 ..... 350.00 – 400.00
54-59 ..... 300.00 – 325.00
60 1st App Lois Lane as Superwoman ..... 300.00 – 325.00
61-63 ..... 275.00 – 300.00
64 Intro Toyman ..... 325.00 – 350.00
65-70 ..... 275.00 – 300.00
70-79 ..... 225.00 – 250.00
80 * 2nd App & 1st Mr Mxyzptlk ..... 375.00 – 425.00
81-85 ..... 225.00 – 250.00
86-90 ..... 200.00 – 225.00
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102-120 ..... 200.00 – 220.00
121-126 ..... 190.00 – 210.00
127 ..... 250.00 – 300.00
128-141 ..... 190.00 – 210.00
142-157 ..... 200.00 – 220.00
158 Origin Superman retold ..... 275.00 – 325.00
159-161 ..... 200.00 – 220.00
162-179 ..... 140.00 – 160.00
180-201 ..... 125.00 – 150.00
202-210 ..... 110.00 – 130.00
211-220 ..... 110.00 – 125.00
221-240 ..... 90.00 – 100.00
241 ..... 75.00 – 90.00
242 Origin & 1st App Brainiac (7/58) ..... 450.00 – 550.00
243-251 ..... 70.00 – 80.00
252 Origin & 1st App Supergirl ..... 500.00 – 600.00
253 2nd App Supergirl ..... 90.00 – 125.00
254 ..... 90.00 – 125.00
255 ..... 75.00 – 90.00
256-263 ..... 40.00 – 60.00
264-266 ..... 30.00 – 40.00
267 3rd LEGION App ..... 240.00 – 300.00
268-275 ..... 30.00 – 40.00
276 1st App Brainiac 5 ..... 80.00 – 100.00
277-281 ..... 30.00 – 40.00
282 Last 10 cents issue ..... 30.00 – 40.00
283-286 ..... 40.00 – 50.00
287-290 ..... 20.00 – 25.00
291, 292, 294-299 ..... 15.00 – 20.00
293 Origin Comet (Superhorse) ..... 20.00 – 25.00
300 (5/63) ..... 8.00 – 15.00
301-303 ..... 8.00 – 15.00
304 Origin & 1st app Black Flame ..... 10.00 – 15.00
305-308 ..... 8.00 – 15.00
309 LEGION App: Batman & Robin Cameo ..... 10.00 – 15.00
310-320 ..... 8.00 – 15.00
321-333,335-340 ..... 5.00 – 10.00
341-346,348-359 ..... 5.00 – 8.00
347 Origin Comet ..... 8.00 – 10.00
360 Origin Supergirl ..... 8.00 – 10.00
361-372, 374-380 ..... 3.00 – 6.00
373 Giant Supergirl ..... 8.00 – 10.00
381-410 ..... 1.00 – 3.00
411 Origin Eclipso ..... 2.00 – 4.00
412-424 ..... 1.00 – 3.00
425 The Atom Begins – Neal Adams Art ..... 1.00 – 3.00
426-431 ..... 1.00 – 2.00
432 1st Silverage App The Toyman ..... 1.00 – 2.00
433-439 ..... 1.00 – 2.00
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441 ..... 1.00 – 3.00
442-487 ..... 1.00 – 2.00
488 Earth II Superman & Lois Lane Wed ..... 2.00 – 3.00
489-551 ..... 1.00 – 2.00
552,553 Animalman Cover & App ..... 4.00 – 8.00
554-582 ..... 1.00 – 2.00
583 Alan Moore Scripts ..... 5.00 – 8.00
584 Byrne Art Begins, New Titans App ..... 1.00 – 3.00
585-597,599 ..... 0.75 – 1.50
598 1st App Checkmate ..... 0.75 – 1.50
600 ..... 3.00 – 5.00
601-642 ..... 1.00 – 2.00
643 Superman & Monthly issues begin
644-659 ..... 1.00 – 1.50
660 Death of Lex Luthor ..... 2.00 – 3.00
661 ..... 1.00 – 1.50
662 Clark Kent reveals ID to Lois Lane ..... 2.00 – 5.00
663-Present ..... 1.00 – 1.50
Annual #1 ..... 5.00 – 7.00
Annual #2 ..... 2.00 – 3.00
Annual #3 ..... 2.00 – 3.00

ADVANCED DUNGEONS & DRAGONS DEC 1988-DEC 1991

1 Intro Onyx, Priam, Timoth, Cybriana, Vajra, Luna ..... 8.00 – 15.00
2 ..... 5.00 – 12.00
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4 Intro Kynani ..... 4.00 – 7.00
5-8 Spirit of Myrrth Storyline ..... 3.00 – 5.00
9-12 Catspawn Quarter Storyline ..... 2.00 – 4.00
13-16 Spellgames Storyline ..... 2.00 – 4.00
17-22 ..... 2.00 – 4.00
23-34 ..... 1.75 – 2.50
35-Present ..... cover
Annual #1 ..... 3.00 – 5.00

ADVENTURE COMICS (FORMERLY NEW ADVENTURE) NOV 1938-SEPT 1983

32 (11/38) ..... 700.00 – 800.00
33-38 ..... 400.00 – 450.00
39 1st Mention of Marijuana in comics ..... 450.00 – 500.00
40 Rare (7/39) the Sandman Begins ..... 9,000.00 – 9,500.00
41 ..... 900.00 – 1,100.00
42, 44, 46, 47 Sandman covers ..... 1,100.00 – 1,300.00
43,45 ..... 700.00 – 850.00
48 Intro & 1st App The Hourman ..... 6,400.00 – 6,750.00
49,50 ..... 675.00 – 750.00
51,60 Sandman cover ..... 850.00 – 950.00
52-59 ..... 625.00 – 675.00
61 1st App Starman ..... 4,400.00 – 4,750.00
62-65 ..... 575.00 – 650.00
66 Origin & 1st app Shining Knight ..... 725.00 – 775.00
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70 ..... 525.00 – 575.00
71 ..... 525.00 – 575.00
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73 Scarce Origin of Manhunter ..... 3,900.00 – 4,250.00
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91 ..... 375.00 – 425.00
92 ..... 300.00 – 350.00
93-99 ..... 300.00 – 350.00
100 ..... 475.00 – 550.00
101-102 ..... 300.00 – 350.00
103 Aquman, Green Arrow, Johny Quick, Superboy begin ..... 1,100.00 – 1,300.00
104 ..... 350.00 – 400.00
105-110 ..... 275.00 – 325.00
111-120 ..... 250.00 – 300.00
121-126,128-130 ..... 200.00 – 250.00
127 Origin Shining Knight retold ..... 225.00 – 275.00
131-149 ..... 175.00 – 225.00
150, 151, 153, 155, 157, 159, 161, 163 Frank Frazetta ..... 275.00 – 300.00
152,154,156,158,160,162,164-169 ..... 175.00 – 200.00
170-180 ..... 150.00 – 175.00
181-199 ..... 130.00 – 150.00
200 ..... 200.00 – 240.00
201-209 ..... 150.00 – 175.00
210 1st App Krypto (Superdog) ..... 1,000.00 – 1,300.00
211-220 ..... 125.00 – 150.00
221-246 ..... 100.00 – 125.00
247 1st App & Origin LEGION of Superheroes ..... 1,750.00 – 2,000.00
248-252 ..... 60.00 – 80.00
253 ..... 70.00 – 90.00
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256 Origin Green Arrow ..... 275.00 – 300.00
257-259 ..... 60.00 – 80.00
260 1st Silver age Origin Aquaman ..... 240.00 – 275.00
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267 2nd LEGION of Superheroes ..... 475.00 – 525.00
268, 270 ..... 55.00 – 65.00
269 Intro Aqualad ..... 90.00 – 120.00
271 Origin of Luthor ..... 100.00 – 130.00
272-274,276-280 ..... 35.00 – 50.00
275 Origin Batman-Superman Team retold ..... 60.00 – 80.00
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282 Intro & Origin Starboy ..... 75.00 – 90.00
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290 Last 10 cents issue ..... 70.00 – 85.00
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300 ..... 230.00 – 250.00
301 Origin Bouncing boy ..... 50.00 – 75.00
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311-320 ..... 20.00 – 30.00
321-330 ..... 17.00 – 25.00
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403 Giant ..... 3.00 – 6.00
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ALL STAR COMICS SUMMER 1940-SEPT 1978

1 ..... 6,250.00 – 6,750.00
2 ..... 2,100.00 – 2,500.00
3 Origin & 1st App the Justice Society of America ..... 14,500.00 – 15,500.00
4 1st full story JSA ..... 2,000.00 – 2,500.00
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9, 10 ..... 1,200.00 – 1,500.00
11, 12 ..... 1,000.00 – 1,300.00
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28-32 ..... 500.00 – 600.00
33 App Solomon Grundy ..... 1,000.00 – 1,275.00
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38 JSA Death issue ..... 625.00 – 725.00
39-41 ..... 375.00 – 450.00
42-49, 51-56 ..... 425.00 – 500.00
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57 Kubert Art (scarce) ..... 550.00 – 600.00
58-63 ..... 2.00 – 3.00
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Marvel / Mirage / Valiant / Zen

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134 1st App Dark Phoenix ..... 12.00 – 15.00
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Becomes Uncanny X-Men
142 ..... 15.00 – 18.00
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163-167 #164 1st App Binary, #166 1st App Lockheed ..... 4.00 – 6.00
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169 Intro Morlocks ..... 5.00 – 7.00
170 ..... 3.00 – 5.00
171, 172 ..... 5.00 – 8.00
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212 vs Sabretooth ..... 15.00 – 20.00
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219, 221, #221 1st App Mr Sinister ..... 5.00 – 7.00
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229 1st App Reavers & Gate Way ..... 4.00 – 6.00
240-244 #244 1st App Jubilee ..... 3.00 – 5.00
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247 ..... 4.00 – 6.00
248 1st Jim Lee X-Men art ..... 18.00 – 24.00
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249-255 ..... 3.00 – 4.50
256 Paylocke App ..... 6.00 – 8.00
257, 28-158 ..... 4.00 – 6.00
266 1st App Gambit ..... 12.00 – 15.00
267 ..... 8.00 – 10.00
268 Wolverine Capt. America App ..... 10.00 – 16.00
269 ..... 6.00 – 9.00
270 X-tinction agenda Pt #1 ..... 8.00 – 12.00
270a 2nd printing ..... 3.00 – 4.00
271, 272 X-tinction agenda Pt #4 & 7 ..... 7.00 – 10.00
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284-286 ..... 1.50 – 2.00
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Annual #7, 8 ..... 4.00 – 6.00
Annual #11, 12 ..... 3.00 – 5.00
Annual #13 ..... 2.50 – 3.00
Annual #14 Gambit App ..... 6.00 – 8.00
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Giant Size #1 1st App New X-Men ..... 140.00 – 160.00
Giant Size #2 ..... 20.00 – 30.00

X-MEN (2ND SERIES) OCT 1991-PRESENT

1a-d Four Different covers ..... 1.50 – 2.50
1e Double gatefold cover ..... 4.00 – 5.00
2 ..... 1.50 – 2.00
3 Death of Magneto ..... 1.50 – 2.50
4 1st App Omega Red ..... 2.00 – 3.00
5 ..... 1.50 – 2.00
6, 7 Sabretooth App ..... 1.50 – 2.00
8-12 ..... 1.25 – 1.50
Annual #1 1st App Mojo II ..... 2.25 – 2.50

X-MEN/ALPHA FLIGHT JAN 1986-FEB 1986

1-2 ..... 2.00 – 4.00

X-MEN AT THE STATE FAIR

1 one shot ..... 60.00 – 70.00

CLASSIC X-MEN SEPT 1986-#45-MARCH 1990

1 ..... 5.00 – 8.00
2-9 ..... 3.00 – 4.00
10 ..... 4.00 – 6.00
11-20 ..... 2.00 – 3.00
21-45 ..... 1.50 – 2.00

BECOMES X-MEN CLASSIC #46 APRIL 1990-PRESENT

46-75 ..... 1.50 – 1.75

X-MEN MICRONAUTS JAN 1984-APRIL 1984

1-4 ..... 1.50 – 2.50

X-MEN VS AVENGERS APRIL 1987-JULY 1987

1-4 ..... 1.50 – 3.00

X-TERMINATORS OCT 1988-JAN 1989

1-4 ..... 1.50 – 2.00

MIRAGE

TEENAGE MUTANT NINJA TURTLES (BLACK AND WHITE) — LOW — HIGH

1 ..... 375.00 – 425.00
1a 2nd pnnt ..... 90.00 – 125.00
1b 3rd pnnt ..... 30.00 – 40.00
1c 4th pnnt ..... 15.00 – 22.00
1d 5th pnnt ..... 4.00 – 6.00
2 ..... 120.00 – 160.00
2a 2nd pnnt ..... 15.00 – 18.00
2b 3rd pnnt ..... 4.00 – 6.00
3 ..... 45.00 – 60.00
3a 2nd print ..... 4.00 – 6.00
3b Variant cover 500 copies made given away NYC 80.00 – 110.00
4 ..... 25.00 – 35.00
4a 2nd pnnt ..... 3.00 – 5.00
5 ..... 15.00 – 20.00
5a 2nd pnnt ..... 3.00 – 5.00
6 ..... 12.00 – 16.00
6a 2nd pnnt ..... 2.50 – 3.00
7 ..... 10.00 – 15.00
7a 2nd print ..... 2.50 – 3.00
8 ..... 8.00 – 12.00
9 ..... 8.00 – 10.00
10, 11 ..... 7.00 – 9.00
12-15 ..... 5.00 – 7.00
16-21 ..... 4.00 – 6.00
22-27 ..... 3.00 – 4.00
28-35 ..... 2.50 – 3.00
36-47 ..... 2.00 – 2.50

VALIANT

ARCHER & ARMSTRONG — LOW — HIGH

0 1st app Archer & Armstrong ..... 5.00 – 7.00
0a Gold Valiant ..... 100.00 – 125.00
1 Unity Chapter 3 ..... 5.00 – 7.00
2 Unity Chapter 11 ..... 5.00 – 7.00
3 ..... 2.50 – 3.00
4 ..... 2.50 – 2.75

ETERNAL WARRIOR

1 Unity Chapter 2 ..... 5.00 – 7.00
1a Gold Valiant ..... 100.00 – 125.00
2 Unity Chapter 10 ..... 4.00 – 5.00
3 ..... 2.50 – 3.00
4 ..... 6.00 – 7.00
5 ..... 3.00 – 4.00

HARBINGER

1 1st app Sting, Torque, Zeppen, Flamingo, Kris ..... 60.00 – 80.00
2 ..... 35.00 – 45.00
3 ..... 25.00 – 35.00
4 Low Pnnt Run ..... 30.00 – 40.00
5 ..... 20.00 – 25.00
6 ..... 15.00 – 22.00
7 ..... 8.00 – 12.00
8 ..... 5.00 – 7.00
9 ..... 2.50 – 3.00
10 First Hard Corps ..... 3.50 – 5.00
11 First Full HC Story ..... 3.00 – 4.00

HARD CORPS

1 ..... 3.00 – 4.00

MAGNUS ROBOT FIGHTER

0 ..... 70.00 – 100.00
0a ..... 40.00 – 45.00
1 ..... 25.00 – 35.00
2 ..... 20.00 – 30.00
3 ..... 12.00 – 18.00
4 ..... 10.00 – 15.00
5 First app. of Rai ..... 10.00 – 15.00
6-8 ..... 5.00 – 10.00
9-11, 13-14 ..... 4.00 – 5.00
12 Turok ..... 15.00 – 20.00
15-20 ..... 2.50 – 3.00

MANGUS ROBOT FIGHTER, VINTAGE

1 ..... 3.00 – 4.00
2-4 ..... 2.50 – 3.00

RAI

0 ..... 8.00 – 10.00
1 ..... 10.00 –12.00
2 ..... 8.00 – 11.00
3-4 ..... 7.00 – 10.00
5-6 ..... 7.00 – 10.00
7 Death Rai ..... 2.50 – 3.50
8 ..... 2.50 – 3.00

SHADOWMAN

1 ..... 10.00 – 14.00
2 ..... 6.00 – 10.00
3 ..... 6.00 – 8.00
4-5 ..... 4.00 – 5.00
6-7 ..... 2.50 – 3.00

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1 ..... 12.00 – 15.00
2 ..... 9.00 –12.00
3, 4, 9 ..... 7.00 – 10.00
5-8, 11 ..... 6.00 – 8.00
10 Black cover 1st app Eternal Warrior ..... 20.00 – 30.00
10A Second Pnnt ..... 4.00 – 5.00
12 ..... 2.00 – 3.00

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0 ..... 8.00 – 10.00
1 ..... 8.00 – 10.00
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1 intro Anc ..... 12.00 – 20.00
2 ..... 8.00 – 12.00
3 Intro X-Caliber, Solar app ..... 8.00 – 11.00
4 Harbinger app ..... 7.00 – 10.00
5, 6 ..... 5.00 – 7.00
7, 8 Unity chapters ..... 3.00 – 4.00
9-11 ..... 2.50 – 3.00

ZEN

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2 ..... 75.00 – 100.00
3 ..... 50.00 – 75.00
4 ..... 75.00 – 100.00
5 ..... 40.00 – 60.00
6 ..... 35.00 – 45.00

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1 ..... 15.00 – 30.00
2 ..... 10.00 – 20.00
3 ..... 10.00 – 15.00
4 ..... 10.00 – 15.00

3RD VOLUME

1-6 ..... 1.75 – 2.00

Comic Book Collector

Circulation: 125,000

NEWSSTAND DISTRIBUTER: Curtis Circulation Company

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Space	1X	3X	6X	12X
Full Pg.	$550	$535	$520	$495
2/3	400	390	380	360
1/2	250	245	235	225
1/3	185	180	175	165
1/6	100	97	95	90
1/12	60	58	56	54
1"	20	(No Frequency Discounts)		

2 Color

Space	1X	3X	6X	12X
Full Pg.	$750	$725	$710	$675
2/3	600	585	570	540
1/2	450	435	425	405
1/3	385	375	365	345
1/6	275	265	260	245

4 Color (Newsprint)

Space	1X	3X	6X	12X
Full Pg.	$1,455	$1,410	$1,380	$1,310
2/3	1,020	990	970	920
1/2	785	760	745	705
1/3	555	540	525	500
*Glossy (Center)	$1,955	$1,900	$1,860	$1,760
2nd / 3rd Cover	$2,395	$2,325	$2,275	$2,155
Back Cover	$2,800	$2,600	$2,660	$2,520

* When available

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Phone (516) 349-9494 Ext.15 or Fax (516) 349-9516

ADVERTISING DEADLINES

Cover Dates	Advertising Deadlines	On Sale
February 1993	November 10	January 5
March 1993	December 8	February 2
April 1993	January 5	March 2
May 1993	February 9	April 6
June 1993	March 9	May 4
July 1993	April 6	June 1
August 1993	May 11	July 6
September 1993	June 8	August 3
October 1993	July 13	September 7
November 1993	August 10	October 5
December 1993	September 7	November 2

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115 ..... Wanted

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310 ..... For Sale
315 ..... Wanted

Marvel Comics
410 ..... ForSale
415 ..... Wanted

Malibu Comics
510 ..... For Sale
515 ..... Wanted

Valiant Comics
610 ..... For Sale
615 ..... Wanted

Independent Comics
710 ..... For Sale
715 ..... Wanted

Golden Age
810 ..... For Sale
815 ..... Wanted

Silver Age
910 ..... For Sale
915 ..... Wanted

Original Art
1010 ..... For Sale
1015 ..... Wanted

Comic Cards
1110 ..... For Sale
1115 ..... Wanted

Announcements
1210 ..... For Sale
1215 ..... Wanted

Miscellaneous
1310 ..... ForSale
1315 ..... Wanted

Toys & Novelties
1410 ..... For Sale
1415 ..... Wanted

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- Please print or type your copy.
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- Not responsible for key changes.
- For errors made in copy, liability is limited to space occupied by ad.
- Ads will be placed under classification specified on order form.
- If no classification is specified, one will be selected.
- Telephone orders will not be accepted.
- Payment must accompany all orders.
- No agency commission allowed.

For our records, all orders must include name, *STREET* address and phone number.

Name _____

Street Address _____

City _____

State _____ Zip _____

Telephone (__) _____

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Classified Ad Department
990 Grove St., Evanston, IL 60201-4370

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Street address counts as 1 word. Zip counts as 1 word.
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1 1 1 1 1 1 1

PRINT YOUR AD HERE
Classification: _____

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
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Comic Book Convention Calendar

CALIFORNIA

November 27-29, ANAHEIM. Loscon 19, Sf, fantasy, dealers, films, guests, art show, costume contest, gaming. Contact LASES, PH: (213) 772-1511.

November 21-22, MODESTO. Trall's End Antique/Collectibles Show, antiques, collectibles, Est. Attendance: 3500-5000. Contact Trail's End Antiques PH: (209) 577-3356.

November 21, 28, WALNUT. Every Saturday Show, (Pomona Hwy. (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr., North, T: 100, F: 8 foot $25, A: Free. 10 a.m.-5 p.m. Contact Frank or Jim PH: (714) 594-7492.

November 14th & 15, WALNUT. Baseball Card/Comics/McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North (Pomona Fwy. (60) Exit Fairway Dr.), Sat: 10 a.m.-5 p.m. Sun: 10 a.m.-5 p.m. T: 100, F: $175. A: Free. Contact Jim or Frank PH: (714) 594-7492.

November 11, 18, 25, WALNUT. Every Wednesday Night Show, Baseball Cards/ Comics, McDonald Collectables, (Pomona Fwy. (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. North, T: 100, F: 8 foot $25, A: Free. 5 p.m.-9:30 p.m. Contact Frank or Jim PH: (714) 594-7492.

December 2, 9, 16, 23, 30, WALNUT. Every Wednesday Night Show, (Pompona Rwy. (60) Fairway Exit), Baseball Card/Comics/McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, 5pm-9:30pm, T: 100, F: $25, A: Free, contact Frank or Jim, PH: (714) 594-7492.

December 5, 12, 19, 26, WALNUT. Every Saturday Show, (Pomona Fwy. (60) Fairway Exit), Baseball Card/Comics/McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, 10am-5pm, T: 100, F: $25, A: Free, contact Frank or Jim, PH: (714) 594-7492.

CONNECTICUT

November 27-29, NEW HAVEN. NY/New England Beatles Convention, Beatles, rock music, dealers, films/videos, auctions, guests, contact Charles F. Rosenay, PH: (203) 865-8131.

ILLINOIS

November 1992, CHICAGO. Vampire Circus, Vampireism, music group—The Dark Theater, dealers, art show, raffles, films/videos, contact Screen in the Dark, P.O. Box 138300, Chicago, IL 60613.

November 27-29, CHICAGO. Visions, Multi-media TV, dealers, art show, auctions, films/videos, costume contest, contact Robert McLaughlin, PH: (708) 945-2946.

December 20, MUNDELEIN. Card & Comic Show Holiday Inn, Rts 0, 45 & 83, 9am-4pm, T: 30, F: $20, A: Free, contact Ron Raye, PH: (708) 566-5458.

December 27, WHEELING. Silver Reef Card & Comic, Chevy Chase Country Club, 1000 N. Milwaukee Ave., 9:30am-4pm, T: 80, F; $40, A: $1.00, contact William Mueller, PH: (708) 351-1799.

INDIANA

November 27, HIGHLAND. Monthly Card & Comic Show, comics, dealers, contact Monthly Card & Comic Show, P.O. Box 507, Crown Point, IN 46307.

November 27-29, INDIANAPOLIS. Starbase Indy, Star Trek, dealers, films/videos, gaming, costume contest, contact Star base indy, PH: (317) 899-5846.

December 13, CROWN POINT. Monthly Card & Comic Show, Comics, dealers, Est. Attendance: 1,200, contact Monthly Card & Comic Show, P.O. Box 507, Crown Point, IN 46307.

December 27, INDIANAPOLIS. Indianapolis Comic Book, Toy & Animal Show, comics, toys, videos, Japanese animation, guests, dealers, films. Est Attendance: 700-800, contact Andy Holzman, PH: (317) 251-2339.

KANSAS

November 1992, OVERLAND PARK. Kansas City Comic Book Con, comic books, dealers, films/videos, guests, auctions, costume contest, art show, gaming, contact Mike Wileman, PH: (913) 334-2140.

NEW JERSEY

November 12, WOODBRIDGE. 5:00pm-9:30pm, Budget Motor Lodge, Route 9 north (1 mile north of Garden State Parkway Exit 127 or 1 mile south of Woodbridge Center Mall), T: 25, F: $25 each 6 foot table, A: $1.00 (under 6 free), Woodbridge Monthly Thursday Night Baseball Card and Comic Show, contact Sallie or Ron Fridkis, PH: (908) 583-7915.

NEW YORK

November 7, 21, BROOKLYN. Cards, Comics & Collectibles, Brooklyn's Saturday Show, Our Lady of Grace School, Ave. W and East 4th St. T: 50, F: $35, A: Free, 10am-5pm, contact Scotty O'Donnell, PH: (718) 251-2075 or 241-6477.

November 27-29, MANHATTAN. Creation Con, Comics, Star Trek, media, Japanese animation, sf/fantasy, dealers, films, guests, auctions, costume contest, contact Creation Cons, Inc., 530 Riverdale Dr., Glendale, CA 91204.

November 22, QUEENS. Cards & Comic Books, comics, gum card, dealers, films/videos, auctions, contact Joseph Caruana, PH: (718) 845-7240.

November 28, STATEN ISLAND. Legend Collectibles Baseball Card Comic Book Show, 9:30am-3:30pm, A; Free, Knights of Columbus, Columbian Lyceum, 386 Clove Road, contact Joe, PH: 351-8056 or Mike: PH: 317-1115.

November 15, WILLISTON PARK. American Legion Hall (lower level) Post #144, 10am-4pm, Baseball Card Show (monthly), A: $1.00/under 12 Free, 730 Willis Ave. Lower level, call Paul, PH: (516)289-7398. Directions: Long Island Expressway to Exit #37 South, go down to American Legion Hall, left side.

December 12, 19, BROOKLYN. Cards, Comics & Collectibles, Brookiyn's Saturday Show, Our Lady of Grace School, Ave. W and East 4th St., T: 50, F: $35, A: Free, 10am-5pm, contact Scotty O'Donnell, PH: (718) 251-2075 or 241-6477.

December 20, QUEENS. Cards & Comic Books, comics, gum cards, dealers, films/videos, auctions. Est. Attendance: 400, contact Joseph Caruana, PH: (718) 845-7240.

December 12 & 13, STATEN ISLAND. Legend Collectibles Baseball Card Comic Book Show, 9:30am-3:30pm, A: Free, College of Staten Island, Sunny Side Campus, 715 Ocean Terrace, Building E, Cafeteria, contact Joe: PH: 315-8056 or Mike: PH: 317-1115.

December 13, WILLISTON PARK. American Legion Hall (lower level) Post #144, 10am-4pm, Baseball Card Show (monthly), A: $1.00/under 12 Free, 730 Willis Ave, lower level, call Paul PH: (516) 289-7398. Directions: Long Island Expressway to Exit #37 South, go down to American Legion Hall, left side.

January 10, WILLISTON PARK. American Legion Hall (lower level) Post #144, 10am-4pm, Baseball Card Show (monthly), A: $1.00/under 12 Free, 730 Willis Ave, lower level, call Paul PH: (516) 289-7398. Directions: Long Island Expressway to Exit #37 South, go down to American Legion Hall, left side.

NORTH CAROLINA

November 14, FAYETTEVILLE. Larry's Press Box Show of Satrs & Comics, Days Inn, I-95 and Cedar Creek Road, 10am-5pm, T: 30, F; $40.00, A: $2.00, contact Larry King, PH: (919) 483-4300 & (919) 862-6252.

November 28 & 29, FAYETTEVILLE. Larry's Press Box Show of Stars & Comics, Courtyard-Marriott Hotel, Morganton Rd. Corss Creek Mall Area, 10am-5pm, T: 13, F; $70, A: $1.50, contact Larry King, PH: (919) 483-4300, and (919) 862-6252.

OHIO

November 29, CLEVELAND. Nostalgia Promotions, Sports Cards, Non-Sports Cards & Comic Books Show, 10am-6pm, Wickliffe Quality inn, I-90 at Bishop Rd. Exit, T: 35-40, A: $2.00 (12 years and under free), F: $30 each table, contact Andy Mingle PH: (216) 729-7428.

OKLAHOMA

November 20-22, OKLAHOMA CITY. Soonercon '92, Sf, fantasy, folksinging, Star Trek, British TV, dealers, films/videos, guests, auctions, art show, costume contest, gaming, contact Soonercon, PH: (405) 634-5442.

OREGON

November 20-22, PORTLAND. Orycon '92, Sf, fantasy, dealers, guests, films/videos, art show, costume contest, gaming, contact Orycon, PH: (503) 283-0802.

RHODE ISLAND

December 17, WOONSOCKET. Sports Card & Comic Book Show, Elks Hall, 380 Social St., 6pm-10pm, T: 40, F: $25, A: $1, contact Bill Bryda, PH: (401) 765-0934.

TEXAS

November 27-29, HOUSTON. Contex '92, General sf, fantasy, dealers, art show, auctions, films/videos, gaming, costume contest, writers' workshops, contact Candace Pulleine, PH: (713) 526-5626.

WASHINGTON

December 13, SEATTLE. Center Con, comics, dealers, auctions. Est Attendance: 1,500 contact Center Con, PH: (206) 822-5709.

Trivia

Answers:

1.A: *The Human Torch* by Carl Burgos and *The Sub-Mariner* by Bill Everett
2.A: Lobo
3.A: Chris Claremont and Bob McCleod
4.A: A cemetery
5.A: *The Flaming Carrot*
6.A: Gold Key
7.A: *The Atom and Hawkman*
8.A: He could call on heroes from the American Revolution to assist him.
9.A: 1977
10.A: *HELP!*
11.A: Julius Schwartz
12.A: Plastic Man
13.A: *Starlayer*, No. 2
14.A: *Crime Does Not Pay* edited by Charles Biro
15.A: The Blue Beetle

Comic Book Word Jumble

Answers:

1. Sathanas
2. Will Eisner
3. Sin City
4. Solar, Man of the Atoms
5. Jim Shooter
6. Dormammu
7. Steve Ditko
8. Spider
9. Norm Breyfogle
10. Martian Manhunter
11. Tundra Publishing (run by Kevin Eastman)
12. Krypto the Super dog
13. Captain America
14. Metropolis
15. Billy Batson

Don't miss the February 1993 issue of *Comic Book Collector* for an exclusive, **FREE SkyBox X-Men II Promo Card featuring Super Villain Juggernaut.**

The World's Most Bizarre Collector Card Sets

Mother Productions © 1992

MURDERERS

This set has created more controversy than any other card set in history. Learn about the 52 disciples of evil in the security of your own home, where you can feel safe. The artwork was created by two demented, underground LA artists.

As seen on television including: *Primetime Live, Entertainment Tonight, Phil Donahue and Montel Williams.*

As seen in the following newspapers: *Los Angeles Times, Chicago Sun, New York Post, New York Daily* and others.

As seen in the following magazines: *Penthouse, Chic, HighSociety, Hawk, Time, Crime Beat, Buzz* and others.

MAFIA

The mystery of the organized crime has created much speculation. Since the Mafia denies to exist and does not give press releases, very little factual information is known. Mother has gathered data on various aspects of the underworld. This includes rare pictures and bios.

WILD WEST BADMEN

This card set is the history of the legendary badmen of the wild west. The front side of the card is authentic 'Reward Art'. This particular art includes reward posters, handbills, newspapers and execution invitations. The backsides include factual bios.

ASSASSINS

This set is a combination of photos and bizarre illustrations. The backside of each card captures details of each assassins life and death. The pulse pounding bios bring to attention the startling facts of these weird humans.

BETTY PAGE

Betty was one of the most popular pinups of all time and 30 years later her timeless images are as popular as ever. The pinup Betty, posed from cheesecake to bondage. Betty Page has been immortalized in these card sets. Choose series II, III, or IV.

TOXIC WASTE ZOMBIES

Environmental data is gathered in an informative, yet disgusting volume of Toxic Waste Zombies. Startling facts of humanoids vs. nature have been gathered by top agents under the freedom of information act. The dreadful truths unfold in 40 full toxic color cards.

1950's PINUPS

These cards feature gorgeous gams of striptease. This set includes Tempest Storm the Bay Area temptress; the torrid Blaze Starr from the east coast; hot dice, Lili St. Cyr from Las Vegas; and the immortal Betty Page. The flipside contains interesting 50's nostalgia and bios.

FRENCH POSTCARDS

This set includes the exotic photos of French Postcard Art from the 1890's to the 1930's. These photo images are of beautiful women in an array of artistic poses. These pictures were taken with large format cameras for uncompromising clarity. The photography is from studios in France, Italy and the U.S.

NOSE ART

This is a set of cards dedicated to the American Folk Art that decorated the noses of combat aircraft of World War II and the Korean War. The gorgeous pinups that adorned the planes are captured. A good portion of these photos were taken from the Air Force Strategic Squad.

All cards are a complete set and come packaged in a display box. Each set has at least 40 cards. Some sets are full color, with others printed in two colors. Every set has a press run of less than 10,000. Actual card size is 2 3/4" X 3 3/4".

FREAKS & ODDITIES

Branded 'freaks of nature' by society, they served to amuse and astonish curious onlookers. These explicit photos of human phenomena are truly amazing. Included in the sets are siamese twins, dwarfs, giants, pin heads, human torsos, hermaphrodites, and more bizarre freaks of nature. Choose series I, II, III, or IV.

BEAUTY & SKIN ART

This is a collection featuring the spirit of tattoo and other body ornamentation. Described are philosophies behind piercings and tattoings as revered and menanced in some cultures. You may change your perception of skin art after you view these fascinating cards.

Send $10.00 per set, check or money order. Include $3.50 shipping and handling to the total. Canadian residents send U.S. currency money orders and add $5.50 to the total for shipping and handling. California residents add 8% sales tax. Include your name, FULL address (PRINT CLEARLY), list of items and quantity. For 30-page catalog add $3.00. Allow 3 to 4 weeks for delivery, slightly longer to Canada. No credit card orders. No COD orders. These very special collector card sets are intended for adults. You must provide a signed statement that you are over 18 years of age.

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Spawn #4,5 (1st Print - Limit 2) **$2.00**
Spect Spiderman #189 (1st - Limit 5) . **$5.00**
Spiderman #26 (1st Print - Limit 2) **$5.00**
Spiderman 2099 #1 (1st Print - Limit 2) .. **$2**
Supreme #1 (1st Print - Limit 5) **$2.00**
New superhero title by Liefeld! Guest-stars Youngblood!
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Youngblood #1(2nd),**3** (1st - Lim 2) .. **$3.00**

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Armageddon Alien 1,3
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Black Canary 1 **Brave & Bold** 1-5
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Capt Amer 268(Gold),Ann 11,Movie
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Deathstroke 3-8,13 (Limit 2)
Demon 14,18 (Limit 1) **Epic** 1
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Silver Surfer 50 (3rd), 51-71
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Punisher War Zone 1,6,7 (Limit 5)
Robocop vs Terminator 1 (Limit 2)
Shadowhawk 2 **Spawn** 4,5 (Limit 2)
Spidey 2099 1 (Lim 2) **Supreme** 1
Spiderman 16-20,22-25,27-30
Uncanny X-Men 276-296 (Limit 2)
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X-Men 1(Wolv Cover), 2-16 (Limit 2)

$3.00 COMICS

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Amaz Spider 350,363, Ann 24-26
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Darkhawk 9,11-13 **Hell's Angel** 1
Ghost Rider 13,14,17,18 (Limit 2) 15 (Gold), 25,28,31 (1st - Lim 1)
Guardians Galaxy 9-14,25, Ann 1,2
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Silver Sable 1 **Spawn** 1-3 (Limit 2)
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$5.00 COMICS

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Classic X-Men 39 (Jim Lee - Limit 1)
Clive Barker Hellraiser 9-14, **Jihad** 2
Darkhawk 2,3,5,6 (Limit 1)
Deathlok 1 (New Series - Limit 1)
Excalibur 1 (1st) **Hard Boiled** 1 (1st)
Fantastic Four 347-349 (1st Print)
Ghost Rider 9,10,15 (1st - Limit 1)
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Sandman Spec 1 **Tomb Dracula** 1,2
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